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ABSTRACT

A curriculum for preschoolers in music education is presented. It consists of three sections: Introduction, General Teaching Suggestions, and Materials and Activities. The Introduction outlines the objectives of the program and presents ideas relating to scheduling, planning and selection of materials, as well as the use of music in fostering general preschool aims. Section II clarifies overall techniques in teaching music to children. Materials and Activities contains suggested songs, recordings, and activities that the teacher should select when planning the program. (Author/CK)

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MUSIC FOR PRESCHOOL
Accompanied by SONGBOOK

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FOREWORD

In the summer of 1969, the University of Hawaii Center for Research in Early Childhood Education worked with Dr. Marvin Greenberg, Associate Professor in the College of Education and a specialist in the teaching of music, in assembling a preliminary form of a music curriculum, consisting of a Teacher's Guide, a Songbook, and some tapes containing excerpts of musical selections. Work on the project was discontinued for the year 1969-70 because Dr. Greenberg was on leave from the university. With his active involvement as a Consultant to the Center, the work was resumed in the year 1970-71, during which the curriculum was modified to exclude some of the songs for which permission to use could not be obtained and to omit the tapes because of formidable problems related to copyrights.

The original plan, when this project was undertaken, was that the feasibility of such a music curriculum and of related teacher-training techniques would be tested in 1970-71 and that the curriculum would then be revised, applied more widely, and more extensively evaluated in 1971-72 and later years. This plan was abandoned when the Office of Economic Opportunity decided not to renew support for this project beyond the year 1970-71. Hence a manual, Music for Preschool, together with the accompanying Songbook, while containing some revisions reflecting experience with the limited feasibility study, is not presented as a final product of extensive tryout and evaluation. Nevertheless, very favorable comments of the four teachers who have used it and of a music professor who has reviewed the materials intensively indicate that in its present form the curriculum and the Songbook should prove useful to teachers who wish to teach music to preschool children.

Center staff members who have worked closely with Dr. Greenberg in the development, application, and preliminary evaluation of the curriculum include Annette Okimoto, Betty Elrod, and Patricia MacDonald.

Assistance in the general direction of the project has been provided by Dr. Renato Espiritosa, formerly Assistant Director of the Center, and more recently by Dr. Michael J. O'Malley, currently the Assistant Director. Coordination with other curricula developed by the Center, particularly Language for Preschool and Mathematics for Preschool, was effectuated primarily through Hannah Herman, formerly Assistant Director of the Center, Doris C. Crowell, Assistant Researcher, Phyllis Loveless, Junior Researcher, and Gloria Daley, Junior Researcher, all with the Center staff.

Grateful appreciation is expressed to the teachers who used the curriculum in their classes and provided valuable feedback: Carol Hochfelson, Marshann Snyder, Helen Okuno, and Anita Trubitt. Special thanks are also extended to Dr. Ouida Fay Paul for permission to include in this curriculum "Music Fundamentals for Teachers" and to Dr. Allen R. Trubitt, Chairman of the Department of Music of the University of Hawaii, for a thorough review of all of the materials.

PREFACE

This Music for Preschool curriculum consists of three main sections:

I. Introduction
II. General Teaching Suggestions
III. Materials and Activities

First, the teacher should become acquainted with Section I--INTRODUCTION--in order to understand the objectives of the program and obtain ideas relating to scheduling, planning, the selection of materials, and the use of music in fostering general preschool aims.

Following this, the teacher should read Section II--GENERAL TEACHING SUGGESTIONS--so that overall techniques in teaching music to children may be clarified. This section is an important reference, and should be referred to frequently as the teacher plans her day-to-day activity.

Section III--MATERIALS AND ACTIVITIES--contains suggested songs, recordings, and activities that the teacher should select when planning the program. This section should be referred to on a daily basis. Although the teacher should concentrate on this section, she should refer back to Sections I and II for general guidance in planning and teaching techniques.

Ideas for planning the program are given on pp. 8-10. Samples of lesson and weekly plans are provided on pp. 91-97 and should serve as models for the teacher. The day-to-day planning can evolve from the teacher's own experiences, and should utilize only those materials and activities with which the teacher feels comfortable. It is recognized that the musical background of teachers will vary. The teacher with a "strong" music background may feel more comfortable with some of the suggestions; nevertheless, it is felt that ALL teachers can use most of the material in this guide to develop each child's potential to respond musically. A working acquaintance with, and application of the approaches suggested in Sections II and III should insure this for all the children.

Teachers with a limited background in music will find it helpful to refer to the various texts on music listed in Appendix B, p. 146, as well as the outline on music fundamentals for the teacher, found in Appendix C, p. 148.

Although music is almost universally used in programs for culturally disadvantaged and preschool-level students, little in the way of planned, sequential music programs has resulted. Music is often used as "frosting on the cake," as a reward after more strenuous activities, or as a diversionary tactic to "soothe the restless souls" of the learners. The potential of music as a valuable means of communication, as an aesthetic experience necessary to meaning and quality in life, and as a possible aid to achieving overall aims of educational programs for the culturally disadvantaged and the preschooler has generally been overlooked.

Music educators must share the blame in not providing direction for music programs for the disadvantaged, and specifically for Head Start programs. The philosophical concern of the music education profession for "music for every child and every child for music" has not yet taken shape in actual practice. The writings and research in music education have focused on elementary through adult education, with little concern for the general student, especially at the preschool level. In the words of one music educator: "Music training and education of the preschool child has traditionally been virtually ignored by parents and by music educators as well" (35). Educators who consider music at all in preschool programs give sparse attention to planned, sequential musical experiences for the preschooler. The professional training of both prospective music teachers and nursery school teachers encompasses minimal attention to the earliest musical development of the child. Only within the last few years have sessions on music for the preschooler been scheduled at the annual Music Educators National Conference meetings. Still less attention has been given to music for the culturally disadvantaged by professional educators.

There seems to be almost unanimous agreement among educators as to the importance of music in the preschool education program, although little has been done in the area. There have been no significant attempts to determine what musical responses first emerge or the nature of these early responses. Investigators have been concerned primarily with the rhythmic or singing development of very young children, but have rarely indicated in musical notation the musical patterns that emerge either simultaneously or by imitation. As yet, there are no norms as to the number of young children who possess a measurable sensitivity to music, or the degree of sensitivity to music found among this age group. Evaluation techniques to measure musical growth at the preschool level are at a primitive stage of development (36).

The importance of preschool musical experiences to the musical and overall growth of the individual has been cited by many researchers, including Williams (42), Jersild & Bienstock (23), and Updegraff, Heiliger, & Learned (39), among others. In noting the important role of music to the nursery school child, Bailey (2) writes: "By the time a two- or three-year-old came to the nursery he had already acquired a wide and varied experience of music, and its elements of rhythm and sound ....Music, in one form or another, had become an important element in his life." Simons (36), in a

study of incipient musical responses among very young twins and singletons, concludes that the control of musical experiences within the environment of the young child will shape the musical development of the child. A study by Schukert and McDonald (35) gives further evidence on how formal musical training can influence the musical preferences of preschool children.

The role of music in functionally contributing to the general development of the preschooler has been identified by several writers. Among the proposed values of music instruction to the preschool child have been the enhancement of the capacity for self-expression (15, 37), the promotion of the ability to listen intelligently (7, 11), the development of social skills (29, 38), and the introduction to cultural traditions and changes (15). Unfortunately, few writers stress the aesthetic dimensions of music education for preschoolers (exceptions: see 7, 26, 32, 34).

Psychologists have shown a great deal of interest in discrimination learning in preschool children. Unfortunately for music education, the majority of studies have been concerned with the ability of the students to perform visual discriminations. Results of studies of aural discrimination have suggested that the preschool child's difficulties in responding to aural stimuli are due more to inadequate methods of presentation than to any temporally-defined genetic or neuro-physiological disability (5, 10, 20). Music seems to be particularly suitable for using various types of stimuli (auditory, visual, mediating verbal, and kinesthetic stimuli) to guide the child in learning (30).

Several attempts have been made to describe musical development in the preschooler. Although such formulations are admittedly tentative, they do provide the curriculum worker with guidelines. Gesell & Ilg (12) have analyzed typical vocal, rhythmic, and listening behavior with reference to music of children aged 18 months to four years. Mursell (28) analyzed growth stages on the basis of the general literature on musicality. Beginning with undifferentiated but significant emotional response to tone, Mursell identifies four stages of musical growth characterized by a sequence of general musical experience and stimulation preceding a gradual differentiation and specialization. In discussing the approximate stages through which the child's tonal awareness, appropriately nurtured, passes on its way to musical maturity, Kresteff (24) notes that children respond to music and other audible stimuli at infancy. The researcher, in outlining expected musical behavior at ages one through five, stresses age four as the critical year of musical development.

> Approximately in his fourth year, the child begins to show an attitude to sound not found in his previous manifestations. He begins to deal with it in a manner which may be considered as the first and most decisive steps in his fresh advance to musical maturity.... The growing child in his fourth year makes his first steps toward an inner awareness of tonal order for the purpose of supplying his innate need for organizing means of musical expression and communication. (24, p. 5)

Several major studies have dealt with the ability of preschoolers to respond vocally and rhythmically to music (6, 14, 17, 22, 23, 36, 39, 40). These studies indicate that preschool children have the potential to develop

such skills as matching pitch, keeping time with the music, clapping back rhythmic patterns, and singing songs accurately within a limited range. A recent study by Fullard (9) concluded that preschool children can even learn to identify the sounds of selected orchestral instruments through programmed techniques. In a study of the effect of preschool training on the development of vocal accuracy in young children, Boardman (4) concluded that 1) "Early (vocal) training gives an advantage until the normal maturational process, plus later training allows the comparison child to equal the earlier attainments of the experimental child," 2) "Early training may accelerate, but not otherwise affect, the growth pattern," and 3) "... the effect of preschool training is primarily to accelerate the developmental process rather than to affect the end-product in any other manner" (pp. 79-80).

An important theme dominant in current thought about music curricula for children is the need for a basic underlying structural approach. Almost all new music series and methods books are concerned with the development of concepts about musical structure. Writers are in agreement that early training in music must develop perceptual background as a necessary prerequisite for building musical concepts. Leonhard & House (25), for example, write that "musical perception results in the formation of musical concepts." (p. 110). They state that the musical maturation of an individual results from many and varied experiences with music, the outcomes of which should be "the apprehension, naming, and gradual clarification of significant musical concepts" (p. 123). Several studies in the area of musical concept formation in preschool children have been completed. Research on pitch discrimination (18, 21, 27, 43) and rhythm (3, 6, 19, 22, 31, 41, 43, 44) provide the curriculum writer with much experimental evidence on what can be done in musical perception and conception with preschool children.

The importance of a variety of musical experiences for the young child has been stressed by many music educators. For example, Heffernan & Todd (15) state that one of the major purposes of music in preschool programs is to help the children come into broader contact with different types of music.

Taubman (38) observes that this wide exposure is a prerequisite for the building of a frame of reference so that the various musical types can be related to the students' lives and their surrounding environment.

Evidence from the literature, then, shows that preschool children do respond to musical stimuli and will benefit from special musical experiences. One can infer that if children's musical experiences normally introduced at the kindergarten and first-grade level were begun at the preschool level, they might serve to broaden, deepen, and hasten the ultimate musical growth of children. There is no reason to doubt that vocal and rhythmic activities, playing instruments and creative experiences, directed listening lessons, and activities designed to develop concepts of high and low, loud and soft, fast and slow, phrasing, and other elements of music could occur effectively at the preschool level.

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SECTION ONE - INTRODUCTION

A. OBJECTIVES

The University of Hawaii Music for Preschool manual is designed to provide a formal guide to the teaching of music to preschool children, especially to those children who come from culturally-disadvantaged areas. The materials presented aim at offering children various encounters with music and its structure -- the organized elements that make music, e.g., rhythm, beat, melody, and form; the manner in which people in music partake in musical experiences, e.g., creating, listening, performing, and analyzing; and the terms and symbolism used in the discipline, e.g., "fast," "tune," — — (for pitch), and ♦♦♦ (for beat). Suggested materials and techniques discussed in this guide are intended for non-music specialists (regular classroom teachers) to use with children in preschool or nursery school. The approach is most suitable for the four- or five-year-old child. Some of the songs, recordings, and methods outlined would also be applicable for music education programs for three-year-old children enrolled in preschool sessions, and even six-year-olds who lack any formal musical experiences.

All materials and activities within this guide are designed to influence the child's behavior so that he may seek and enjoy musical experience as a necessary component of his life. Specifically, the guide is intended to present an approach to teaching music in which the child's affective and cognitive responses to music are so modified as to create a permanent change of behavior in which the child recognizes the value of music both to himself and to others, and actively partakes in musical experiences.

The development of positive attitudes toward music is a major aim. This can be observed by noting if the child:

- seems to look forward to musical activities
- volunteers without invitation
- uses singing, playing, and bodily movement freely and with abandonment
- sings, plays instruments, and listens to records during his free time
- responds independently and creatively to music

Cognitive awareness of the elements of music and how they relate to the total work is another major goal of music teaching. The child will develop initial concepts about music and its structure. They will be developed and evaluated through various activities during the year. Specifically, by the end of the year, the child will have developed certain awarenesses.

AWARENESSES	METHOD OF EVALUATION (Expected Behavior)
TONE There are many kinds of sounds in the environment, some of which have musical tone.	TONE Tap at least three objects in the room which have musical tone.
1) Pitch a. Some tones are higher or lower in pitch than others.	a. Move hands or body up and down to indicate varying pitch levels of isolated tones sung or played on an instrument.
b. A melody is made up of tones of varying pitch. (see MELODY)	b. Move hands or body up and down to indicate varying pitch levels of tones in a melody sung or played on an instrument.
c. Instruments of different sizes have different pitch.	c. Look at two different-sized instruments (pictures of a violin and bass, flute and bassoon, etc., or a large and small resonator bell) and point to the one with the lowest (or highest) pitch.

AWARENESSES	METHOD OF EVALUATION (Expected Behavior)
2) Duration	
a. Some tones are held longer than others.	a. Sing a long tone followed by a short tone. Also listen to two tones that contrast in duration. Ask, "Was the first or second tone held the longest?"
b. A melody may consist of both long and short tones.	b. Raise hands when the tones of the melody are longer than the other tones.
c. Tones may be played detached or smoothly.	c. Move rhythmically to show whether the tones of a melody are smooth or detached by moving smoothly or abruptly. Also sing a favorite tune smoothly and with tones detached.
3) Loudness (see also DYNAMICS)	
a. Some tones are louder than others.	a. Play and sing a loud tone, a soft tone. Also ask children to identify which of the three tones is the softest. (Play: loud tone, soft, loud.)
b. A piece of music may have tones which differ in loudness.	b. Raise hands when the tones in the music become louder.
4. Tone Color (Timbre)	
a. Many tones differ in the way they sound because of their characteristic sonority or tone color.	a. Raise hands when the tone color in a recorded work changes. Also find two objects in the room which, when struck, have different tonal qualities.
b. Musical tone color can be divided into instrumental, vocal, and electronically produced colors.	b. Play a recording. Say, "Stand when you hear voices and sit down when you hear instruments." Children can also point to pictures of people or instruments when voices or instruments are heard.
c. People's voices differ.	c. Point to a picture of a man or woman when a man's or woman's voice is heard.
d. Instrumental tone colors differ from each other.	d. Raise hands, or point to appropriate pictures when you hear a piano, a violin, or a guitar.
e. A voice or instrument may play by itself or together with others.	e. Stand when only one singer or instrument is performing. Sit when many singers or instruments are performing. Also point to corresponding pictures.
5) Silence (Rest)	
a. Music consists of both tones and silences(rests).	a. Move until the music rests, then stop moving. Also raise hands when the music seems to rest in a familiar tune.
b. Rests in the music may be for a relatively short or long time.	b. Show short rests by stopping briefly, and long rests by stopping a correspondingly longer period.
RHYTHM	
1) Beat	
a. Most music has a regular, steadily recurring and continuous beat.	a. Clap or move rhythmically (walk, sway, tap) to the beat of one familiar song, one unfamiliar song, and one instrumental work. Also use rhythm sticks to highlight the beat.

AWARENESSES	METHOD OF EVALUATION (Expected Behavior)
b. The speed of beats differs from one piece to the next. Some pieces have slow beats; others have faster beats (see TEMPO).	b. Move rhythmically to two pieces--one slow and one fast--to show differences in the speed of the beat.
c. Some pieces have a strong feeling of beat, others a weaker feeling.	c. Play rhythm sticks, or clap with energy or weakly to two works, contrasting in their qualities of beat.
d. The speed of the beat within a piece may change (see TEMPO).	d. Clap faster or slower to keep with changes of the beat in an instrumental work.
2) Tempo	
a. The speed or tempo of a musical piece may move relatively fast or slow.	a. Move fast or slow to indicate tempo of a recorded work.
b. Many pieces maintain the same tempo throughout; some pieces have tempo changes.	b. Move to the tempo of a recorded work and change speeds to correspond with tempo changes in the music
c. The tempo and tempo changes within a piece affect the speed of the beat (see Beat.)	c. See Beat above--(b.) and (c.).
3) Rhythmic Patterns and Melodic Rhythm	
a. Tones of both short and long duration may be put together into rhythmic patterns.	a. Clap or play the following rhythmic patterns on rhythm instruments after they are clapped by the teacher: 1. $\frac{4}{4}$ ♩ ♩ ♫ ♩ ♩ || 2. $\frac{6}{8}$ ♩ ♪ ♪ ♩. ♩. 3. $\frac{3}{4}$ ♩ ♩ ♫ | 𝅗𝅥. 4. $\frac{4}{4}$ ♩ ♩ ♫ ♩ | 𝅗𝅥 𝅗𝅥 || Also make up a rhythmic pattern by clapping or playing a rhythm instrument.
b. A rhythmic pattern may consist of tones that are slow-moving and long, or fast-moving and short.	b. Show, through bodily movement, whether the tones of the following patterns move slowly or fast. (Note: Keep the same tempo for all patterns.) 1. $\frac{3}{4}$ ♬ ♬ || 2. $\frac{2}{4}$ 𝅗𝅥 | 𝅗𝅥. ♪ || 3. $\frac{2}{4}$ ♬ ♬ | ♬ ♬ || 4. $\frac{3}{4}$ 𝅗𝅥 𝅗𝅥 | 𝅗𝅥. ||
c. A rhythmic pattern may be steady and even (containing tones of the same duration ♩ ♩ ♩ or ♩ ♩ ♩ ♩ or unsteady and uneven (containing tones of different duration ♩. ♪ 𝅗𝅥, ♪ ♩ 𝅗𝅥 ♪ .	c. Step out the steady and unsteady rhythmic patterns clapped by the teacher.
d. A melody contains several rhythmic patterns. A melody's rhythm is the flow of the tones of the melody (melodic rhythm).	d. Clap or play rhythm of three familiar tunes on rhythm sticks. Now clap the beat of these tunes.
MELODY	
1) A melody is the tune which we sing for a song. Each tune has its own distinctive melody.	1) Sing three tunes on pitch, with correct rhythm.
2) Some melodies have words; some do not. A melody with words is a song. A melody without words is a tune or theme.	2) Sing a familiar song; resing with "la" or "ah." Also create a short tune on bell-like instruments.
3) A melody has tones of varying pitch and rhythm.	3) Sing two tunes on pitch, with correct rhythm. Then clap the song's rhythm.

AWARENESSES	METHOD OF EVALUATION (Expected Behavior)
MELODY (continued)	
4) A melody has many tonal patterns--organized pitches of various duration which give the melody its characteristic	4) Echo back tonal patterns from any three tunes. Ask children to sing the "ding,ding, dong" from "Are You Sleeping," and the "e-i-e-i-o" from "Old MacDonald."
5) The tones of a melody may go either up or down in pitch, or stay the same.	5) Move hands up and down to show pitch levels of any familiar tune.
HARMONY	
1) Two or more tones may be sounded together, resulting in harmony.	1) Play harmony on the piano or bells. Also raise hands when you hear harmony (teacher plays three consecutive tones, one of which is with harmony).
2) A melody may be sung or played alone or be accompanied by harmony.	2) Teacher plays a tune on an instrument and then adds harmony. Raise hands when harmony is heard.
FORM	
1) Phrase	
a. Music consists of phrases or musical thoughts.	a. Move hands in a rainbow-arc to the phrases of two songs and one instrumental work.
b. Within a piece, especially a song, phrases are often the same length. Some phrases may be longer than others.	b. Move rhythmically to the phrases of an instrumental work. Show short phrases by using shorter movements than those used for longer phrases.
c. Some pieces have phrases which are easier to hear than in other pieces.	c. Stand on one phrase; sit on the next phrase. Notice difficulty in doing this for some music.
2) Repetition and Contrast Various aspects of a musical work may be repeated or contrasted:	
a. -Two or more tones	a. Teacher plays three tones, two of which are repeated. Raise hands on contrasting tones.
b. --Two or more tonal patterns or melodies	b. Play tonal patterns, some the same and some different. Recognize repetitions and contrast. Also recognize when a melody repeats in a work by raising hands when it does repeat.
c. -Tempo	c. Show tempo changes by variation in speed of body movement.
d. -Rhythmic patterns	d. Repeat letter b above, using rhythmic patterns. Also clap a pattern every time it occurs in the music.
e. -Loudness	e. Show dynamic contrast by appropriate energy levels on rhythm instruments.
f. -Instruments	f. Raise hands when a particular instrument returns after a contrasting section.
g. -Voice	g. Repeat letter f above, using the voice rather than an instrument.
h. -Phrases	h. Listen to one phrase of a tune. Stand when this phrase repeats.

AWARENESSES	METHOD OF EVALUATION (Expected Behavior)
DYNAMICS (see also LOUDNESS)	
1) A piece of music may be played relatively loudly or softly. 2) The relative loudness of a piece may change. 3) Changes in dynamics can occur gradually or suddenly.	1) Sing a tune loudly or softly. 2) Accompany instrumental work with rhythm sticks. Play louder or softer to correspond with dynamic levels of the music. 3) Play several rhythmic patterns with dynamics that change suddenly or gradually. Children play patterns back with appropriate dynamic changes.

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B. ORGANIZATION FOR INSTRUCTION

1. The Teacher and Music

Teachers with varied musical backgrounds will use this guide. A teacher with some music training or teaching experience should continue to use some of the "tricks of the trade" which have worked for her in music, and blend these in with the recommendations in this guide. Teachers with limited training should follow the guide closely, trying both the material and activities. Teacher enthusiasm for the values of music for children should overcome many shortcomings in musical background. Nevertheless, it is recommended that all teachers "brush up" on their music theory in order that they do as adequately as possible.

Several basic musical competencies are needed by the preschool teacher in order to carry forth the program. The teacher should be able to:

- enjoy music and feel that it is an important part of every child's education.
- sing in a pleasant manner in the same general vocal range as the children; i.e.,

- sing on pitch and musically, conveying the musical intent of the song to the children.
- determine and play the starting pitch of a song from notation.
- play any melody instrument competently enough to find the starting pitches of songs, and play the melody and/or tonal patterns on this instrument.
- read and use chord symbols to play easy harmonic accompaniments to songs, using either the autoharp, ukulele, piano, guitar, or accordion.
- read music, including symbols for pitch and rhythm, and translate these symbols into sound.
- recognize and respond to four distinct elements of rhythm--
  - tempo (speed)
  - beat (the steady, recurring pulse)
  - melodic ryhthm
  - metric flow
- recognize changes in tempo and dynamics,
- recognize the phrases and sections of a piece.
- identify the various tone colors of a work, and especially a man's and woman's voice, a choral group, a voice with or without instrumental accompaniment, and colors such as the violin, trumpet, flute, piano, drum, harp and guitar.
- understand and illustrate common terms used in music, including:

accent--a dynamic stress of one tone over the others
beat--the steady, recurring and progressive pulse of the music
chant--a song using only two or three tones in a repeated manner; also a semi-spoken song
chord--the simultaneous sounding of three or more tones
duration--the relative length of a tone
dynamics--the degree of loudness or intensity of sound
harmony--the simultaneous sounding of two or more tones
intensity--the loudness of a tone
introduction--an opening section of a work which sets the tempo, key, and mood of the piece
melodic rhythm--the rhythmic pattern of the melody; if a song, the rhythmic pattern of the words
melody--a succession of tones of different pitches organized in a rhythmically meaningful way
meter--the grouping of beats into strong and weaker pulses, as 1-2, 1-2-3, or 1-2-3-4
phrase--a musical "thought" or idea, comparable to a sentence in speech
pitch--the highness or lowness of a musical sound
rhythmic pattern--tones of different duration organized so as to form a recognizable unit
syncopation--a shifting of the accent from the normal strong beat to a weaker beat
tempo--the speed of a piece
theme--the main melody of a tune
tonal pattern--a succession of rhythmically organized pitches having unity
tone--a sound having pitch, duration, loudness, and tone color
tone color--the distinctive timbre or quality of a sound which distinguishes it from other sounds

The success of the recommended program will be due, in considerable measure, to the teacher's willingness to try new material and techniques suggested. While the traditional nursery school songs are included in the program, there is much that will be new to the preschool teacher, including a large sampling of contemporary, electronic, popular, American folk, and ethnic music. This music has been used in the teaching of music to young children with interesting results, and is in line with recommendations made by music educators to give children wide experience with the musics of the world. The teacher, of course, needs to first "get her feet wet" by listening to this music before using it in the classroom. Hopefully, the teacher will find as much interest in the musics of India, Egypt, and Peru, electronic music, and contemporary "rock" music as the children. Remember, young children are much more open to new ideas than many adults. Their acceptance and enthusiasm for musics of all types are both amazing and "catching."

2. The Child and Music

Mention of several principles, some of which are of the "common sense" variety, are included at this time in order to inform the teacher of several basic ideas on which the methods used in this guide are formulated. These principles apply to the child, his background, and how he learns music:

a) Native musical aptitude and ability differ from student to student. All students, in varying degrees, possess the potential to respond to music.
b) Musical aptitude and ability are influenced to a great degree by environmental factors such as music in the home, cultural values, and past musical experience. Students come from home environments and cultures in which music has varying degrees of importance.
c) Children with similar musical talent may still differ greatly in their physical, intellectual, and social capacities.
d) Children respond to music in many ways. A wide variety of activities is needed to obtain response from all students.
e) Musical response is often not identifiable in overt behavior. The child who does not outwardly respond to music cannot be classified as a non-musical person.
f) Learning music is an <u>active</u> process, and proceeds best when the learner is called into action -- either mentally or physically.
g) The process of learning music must be a pleasurable experience marked frequently by feelings of success and achievement. Learning music will proceed best when the child is made to feel wanted and accepted by his teacher.
h) Student motivation and involvement will directly affect the degree and rate of learning in music. All musical activities in the classroom must have recognizable value, significance, and purpose for the child.
i) Repetition and reinforcement are essential aspects of music learning, especially for the preschooler. Continuity and sequencing of experiences from activity to activity, from day to day, and from year to year will help the student to learn music.

3. <u>Scheduling</u>

A minimum of a 15-20 minute period per day is recommended for a formal musical-activities approach. Hopefully the period will be scheduled any time before mid-morning. In addition, musical activities should take place throughout the day, as the teacher:

- sings or plays a lullaby before nap time
- plays a recording for background music as the children rest
- plays singing games with the children
- engages in singing-conversations with the children
- uses songs and chants in the development of a language program, and to enhance other daily activities
- sings with some children as others are working on other projects

For children who attend school both morning and afternoon, it is recommended that a short 10-15 minute music-activity period be scheduled in the afternoon.

Additional work with using music to assist other programs, e.g., mathematics, should be scheduled at times other than during the formal music instructional period.

4. <u>Equipment and Supplies</u>

The following minimum list is recommended:

- chairs (especially during singing)
- chalkboard, chalk, and eraser
- phonograph (3-speed), with good fidelity

- tape recorder
- step bells -- at least one set
- resonator bells--one set of 20 separate bell-blocks arranged chromatically in a carrying case
- tone or melody bells (optional)
- piano (optional) -- tuned to A-440 and equipped with rollers
- pitch pipe (for starting songs -- optional if resonator bells or piano is available)
- 30 mallets
- harmony instruments (12-bar autoharp or ukulele or guitar or accordion-- optional if piano is available)
- rhythm instruments
  - 2 rhythm sticks for every child
  - 4 hand drums
  - 2 tom-toms
  - other drums
  - 6 sand blocks
  - 6 tone blocks
  - 4 wood blocks
  - 4 pairs of cymbals
  - 4 pairs of triangles (with strikers)
  - 1 gong with striker
  - 6 wrist bells
  - 4 jingle sticks
  - 6 tambourines
  - 4 pairs of coconut shells
- storage space

5. The Music Lesson

A daily plan for the music lesson should be formulated by the teacher. This plan should include very specific objectives, a list of materials needed, techniques to use, and plans for evaluation. It can either be written in full, or sketched out, using key words such as:

1) review "This Old Man" --beat, play pattern on bells, clap accented beat 1-2
2) teach "Do as I Do" --use movement --play 3 tones used
3) review rhythms of names of children, design rhythms on board

Every lesson should have these characteristics:

- one objective related to music and its structure (melody, rhythm, etc., see pp. 1 - 5.
- many opportunities for student involvement with the music
- some review material and some new material
- some physical movement
- many different "things to do"
- provision for flexibility

It should be expected that the children may take several lessons to learn a new song, grasp the beat of a fairly complex folk tune from India, or march to "parade" music so that the foot movements coordinate with the music. Review of material presented in a former lesson should be part of every lesson, although new activities can be introduced using the same material. In general, it is recommen-

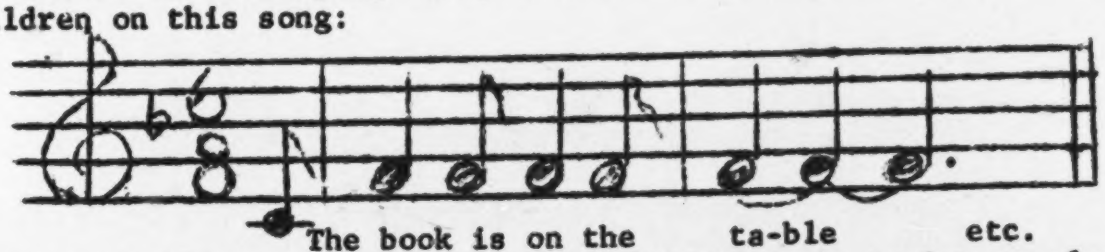
ded that some review and some new work be part of each lesson. The new work can be either 1) using a familiar song or piece and doing something new with it or 2) introducing an unfamiliar song. Constantly relate the unfamiliar to familiar experiences.

In teaching music or any other subject, especially to young children, the unexpected or unusual happens more often than is planned. The teacher should be prepared to use many types of activities even though she does not plan for them in a specific lesson. The teacher will find that she is severely limited if she knows only how to use those techniques planned for in the specific lesson. It is, therefore, strongly recommended that the teacher obtain a "working acquaintance" with the many teaching suggestions and activities listed for LISTENING, SINGING, RHYTHMIC MOVEMENT, PLAYING INSTRUMENTS, AND CREATING, found on pp. 15-84, before using the specific materials and activities. Teacher flexibility will be a tremendous asset in teaching music, especially to young children.

The teacher should use each song or recording suggested for a variety of purposes. Activities can be centered in one lesson on moving to the beat, playing rhythm instruments, recognizing where the music gets louder, jumping high on an accent, standing when a male voice is heard, and watching the teacher play the step bells to illustrate the way the tune moves. All activities need not be used in one lesson. The children should be given the opportunity to become familiar with the music through many repeated hearings. While some activities should be reviewed, the teacher should vary the approach on each repeated hearing of the work.

6. Music as an Aid to Preschool Goals

One important objective of this project is to provide the preschool teacher with a vast amount of authentic music literature to accomplish preschool goals in music, language, and numerical learning and in social-emotional skills. Rather than support the growing trend of preschool and early-childhood educators of taking songs and using them to fit nonmusical objectives, the writer has undertaken to present the educator with alternatives. How music educators cringe when they hear a teacher interested in developing acceptable standard English patterns teach and drill her children on this song:



What has happened to "The Farmer in the Dell"? Emphasis is no longer placed on the tonal and rhythmic art of music. The effect of distorting music to meet nonmusical ends should have no place in the educational programs of our schools.

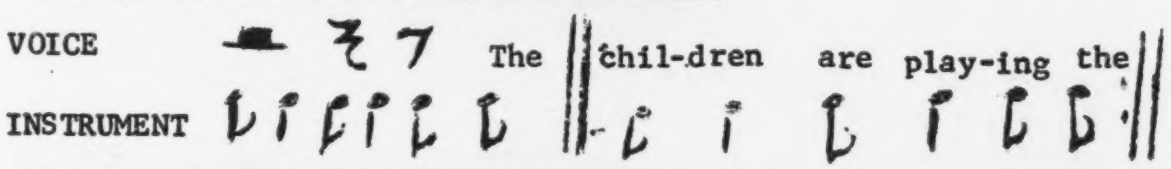
Before using the songs as an aid in the preschool program, they should be taught as music; i.e., they should be listened to and sung by the children so that their full musical meaning is felt. The primary response should be a musical one. Therefore, all songs used should be approached in the same general way, and should follow the basic outlines as set forth in SINGING, pp. 24-45. Once the song is learned and the children have responded in many ways (rhythmic movement, playing instruments, noticing tonal and rhythmic patterns, etc.), the teacher may then:

a) isolate the phrase or pattern desired
b) sing it to the children, with children repeating it
c) call attention to the pattern and its application
d) chant the pattern, followed by the children repeating it
e) substitute other words to fit the pattern
f) say the pattern and continue the lesson from there.

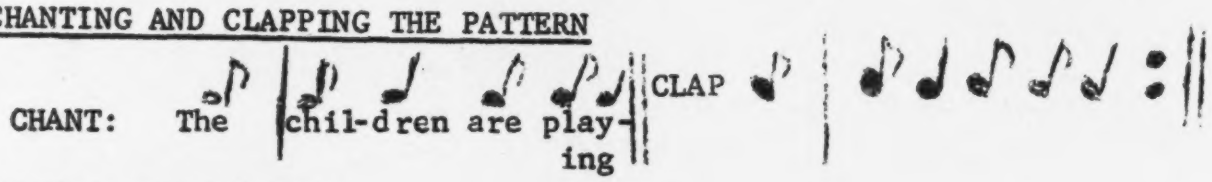
Work on any language pattern should be enhanced through musical means. For instance, let us take a pattern emphasizing:

The children are playing.

USING THE DRUM OR ANY RHYTHM INSTRUMENT

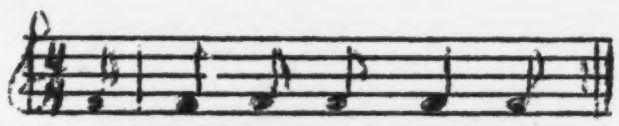


CHANTING AND CLAPPING THE PATTERN



SINGING THE PATTERN

One Tone



The chil-dren are play-ing

(Note rhythmic change)

Two Tones

The chil-dren are play-ing

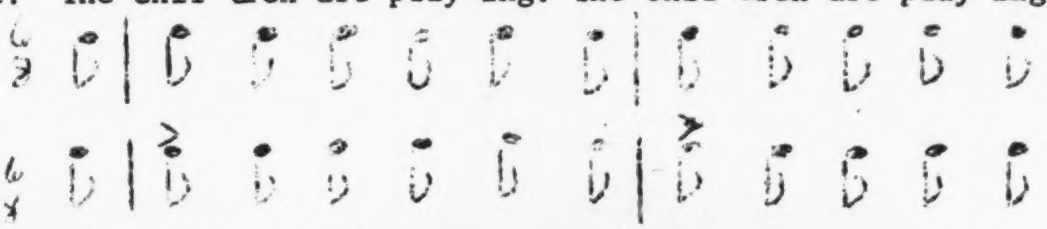
(Note rhythmic change)

Three Tones

The chil - dren are play-ing

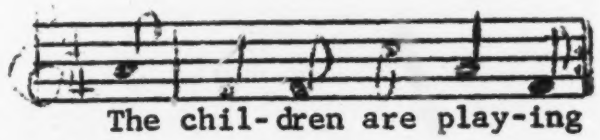
COMBINATIONS OF THE ABOVE DONE CONSECUTIVELY

a) Chant: The chil-dren are play-ing. The chil-dren are play-ing.



b) Drum

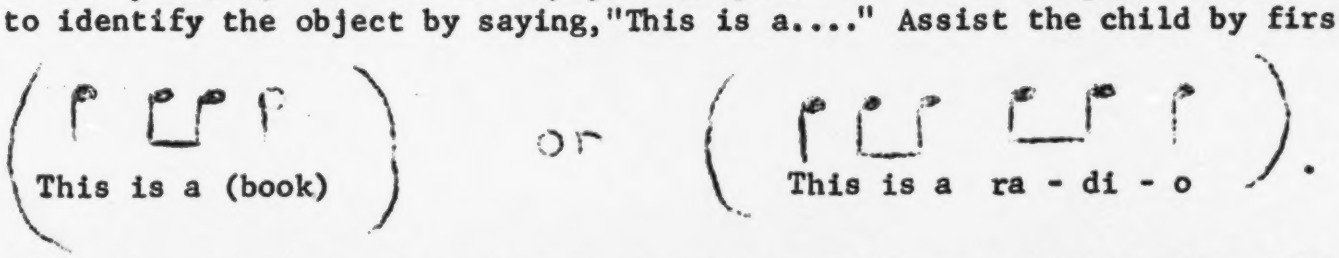
c) Play on step bells



The chil-dren are play-ing

d) Teacher and students sing.

Another useful technique to guide students to respond in full sentences is to tap out the rhythm of the sentence before saying it. For example, after working on the pattern, "This is a ...," you can point to various objects and ask students to identify the object by saying,"This is a...." Assist the child by first tapping



After the child says the pattern, reinforce it by again tapping its rhythm. Then ask the child to clap (and play) the rhythm as he says the pattern.

The teacher who wishes to make up her own tone patterns for language should:

1) keep the rhythm of the pattern for the tonal pattern
2) maintain the natural word accents
3) use a drum or rhythm instrument to accentuate the rhythm
4) keep within the range for one-and two-tone patterns

Additional suggestions for the use of music in the language program of the preschool are found in Language for Preschool: A Curriculum in Oral English, Center for Research in Early Childhood Education, University of Hawaii, fourth edition, 1970.

7. The Repertoire

The traditional nursery school music program consists largely of children's songs, singing games, and activities for creative dramatization using music. Since it is important that children at this age come into contact with the world of music as it is, the repertoire has been considerably expanded. The songs and recordings used include a balance of:

- nursery school tunes; e.g., "Mary Had a Little Lamb"
- singing games; e.g., "Looby Loo"
- American folk music; e.g., "Skip to My Lou"

- modern folk music; e.g., "Five Hundred Miles"
- rock'n'roll; e.g., the Beatles and Tom Jones
- jazz; e.g., Duke Ellington, Gene Krupa
- popular music; e.g., "Oh What a Beautiful Morning"
- folk music of other countries; e.g., India, Trinidad, France
- classical music; e.g., Prokofiev, Handel
- music of all periods; e.g., Renaissance, contemporary
- experimental music; e.g., electronic music, chance music

Many of the songs included in the SONG BOOK may be used to accompany a language and mathematics program of the preschool and kindergarten. Other songs may be useful in teaching directions, teaching parts of the body, and increasing ability to follow instructions. On occasion, words have been slightly altered to make the patterns grammatically correct. West Indian, Southern, and Negro dialects found in songs have been changed. Sometimes a synonym has been substituted for a word which would have no meaning for the young child. However, it is important to note that there has been a conscious effort by the writer not to change the musical intent or meaning of any songs included. The songs remain excellent examples of children's music, art music, and folk music of the world's peoples.

If a song is used for a language program, it is assumed that the teacher and/or children may add verses to suit the desired language patterns. However, additional verses should fit the rhythmic patterns of the tune and be consistent with the original text. For example, a song with original verses about the work of the farmer and tailor would lend itself to other verses about workers and people. Additional verses about animals and plants would not be appropriate. Similarly, verses about various occupations would not be appropriate for a song about animals and what they eat. Changes in the tenses, number of the verbs, and verbs would be acceptable if the overall meaning, mood, and rhythm of the tune were not altered.

Some songs in the accompanying Songbook that are recommended to develop preschool learnings include:

FOLLOWING DIRECTIONS

SONG	SONG	SONG
Clap, Clap	Hokey Pokey	Looby Loo
Clap Your Hands Till the Music Stops	If You're Happy	Thumbkin Says
Here We Go, Santy Maloney	I'm a Little Teapot	Where Is Thumbkin?
	I Put my Arms up High	The Wiggle Song
	A Little Bear	

CONVERSATIONS

Good Morning to You	Hello Song	How Old Are You?

LABELS

Alphabet Song	I Want To Be a Farmer	My Father's Children
Animals in the Zoo	Mother's Knives and Forks	Old MacDonald

SONG	SONG	SONG
Animal Song Bus Song, The	Clap, Clap	Muffin Man, The

VERBS

A-Hunting We Will Go Animals in the Zoo Are You Sleeping? Clap Your Hands Till the Music Stops Daddy Shot a Bear Ducks, The Farmer in the Dell	Go in and out the Window Hey Diddle Diddle Hey Jump Along Hickory Dickory Dock If You're Happy I'm Going to Sing Jack and Jill	King of France Little Miss Muffet Miss Polly Had a Dolly Mulberry Bush Pussy Cat Pussy Jumps High There Was a Man We Are All Nodding

QUESTIONS

Birdie, Where Is Your Nest? Cuckoo Days of the Week	How Old Are You? Lazy Mary Muffin Man, The Postman	Where Is Thumbkin? Who Killed Cock Robin?

OPPOSITES

I Put My Hands Up High	See-Saw, Sacra-Down	Six Little Ducks

PREPOSITIONS

Eency Weency Spider Go in and out the window	Hokey Pokey Looby Loo	Mammy Loves

QUANTITATIVE CONEPTS

Bell Horses Days of the Week (Dutch) Days of the Week	Hunt the Slipper John Brown Had a Little Indian A Little Bridge One Little Brown Bird	One, Two, Three One, Two, Three, Four, Five This Old Man Three Little Mynah Birds

SECTION II - GENERAL TEACHING SUGGESTIONS

LISTENING

1. The Role Listening Plays in Music

Music is an aural art and, as such, involves the gradual attainment of listening skills. Every child must develop these skills in order to become sensitive to and aware of the beauty of tone. Every music lesson, then, must be a listening lesson. Listening must be involved in all musical activities and must be the basis of all experiences in music, such as:

- tuning voices to the correct pitch
- learning a song by ear
- evaluating one's own singing and the singing of the group
- making up tunes or rhythmic accompaniments
- listening for phrases or the end of a piece
- identifying the beat and melodic rhythm of a piece
- identifying instrumental and vocal tone color
- evaluating one's own performance on an instrument

Listening to music must involve some emotional response and feeling. However, the most intense experiences one may have in music come with the ability to attend to the music as one feels and hears music.

2. Reflective Listening

How to develop the listening skills involved in singing, playing instruments, and rhythmic movement is found elsewhere in the Teacher's Guide. The remaining section on listening shows how to develop the skills needed for reflective or appreciative listening. This kind of listening involves the processes by which students apprehend the musical meanings of live or recorded performances of music literature. These processes involve an appreciative type of listening whereby the student is taught to evaluate the merit, quality, or significance of the musical work, rather than just say, "I like it." A degree of knowledge, judgment, and discrimination is implied in this process.

3. The Basic Sequence To Follow When Using Records

a. Introduce the recording. (The teacher sets the stage and helps the listener to listen for one or more musical aspects.)
b. Listen to the recording.
c. Respond, discuss, answer questions raised prior to the listening experience.
d. Repeat the first three items above at a higher level, with the focus on verifying previous statements, discovering new musical effects, solving a problem posed, following a sequence of musical events, evaluating the music.

4. Characteristics of Selections To Play for Preschoolers

Recordings used should have one or more of the following features:

- a definite mood
- brevity*
- a strong rhythm

(*for all recordings)

- potential for active physical response
- a clearly outlined, songlike melody
- highly descriptive content
- good fidelity*
- a beautiful tone quality*
- a high quality of performance*

(*for all recordings)

5. Setting Standards for Listening to Records

Set audience standards for listening to music by setting an example, and by discussing:

- why we listen quietly to music
- what are the various musical elements to listen for
- the need to respect other listeners and the performers
- how to respond to an enjoyable live performance

6. What To Listen for in Music

Children can listen for:

- the many moods of music
- similar, contrasting moods in a piece
- tempo, including faster and slower speeds
- the dynamics (louder and softer, changes)
- the range (highest, lowest pitches)
- the many instruments used, individually and in combination
- vocal tone color
- the direction of the melodic line (up or down)
- the phrases -- their length and shape
- uses of repetition and contrast
- rhythmic elements, including beat, melodic rhythm, and rhythmic patterns
- distinctive rhythmic figures and how they are used

7. General Teaching Suggestions

a) Try to guide the children away from making up a story or describing a scene when listening to music. Rather, focus upon the musical elements.

b) The children must become involved with the music rather than just exposed to it. Teacher guidance is necessary throughout the listening experience. Emphasize active participation with the music, emotionally, intellectually, and physically, rather than stressing factual knowledge about it.

c) Seek out live performances by:

- amateur and professional musicians
- children from other classes
- parents
- music teachers
- other teachers in the school.

d) A listening lesson cannot simply be presented by playing a recording. The teacher has certain responsibilities:

- Be familiar with the music.
- Note musical element to be focused upon.
- Determine some approach and activity that will motivate the children to experience and discover the particular musical element.
- Note other prominent musical characteristics, selecting those that can also be taught at the same time.

e) The teacher must hear what is in the music before he can guide the student to listen to it.

f) Replay many recorded selections several times during the year.

g) Consider the length of the piece and the needed time for replaying it when planning a lesson.

h) Adapt directed listening to the students' attention span.

i) Provide frequent and short listening periods. These are more valuable than listening too long once a week.

j) Children at this level will need help in verbalizing reactions to music. Use discussion and questioning methods that will draw from the children many of the perceptions and observations they have made.

k) The teacher should be prepared to tell, demonstrate, support, or explain only when the students have discovered as much as they can from the music.

l) Vary listening with a variety of musical activities such as:

- clapping the beat
- standing when the music gets louder
- moving to phrases
- pointing to pictures of instruments heard in the music
- adding a rhythm instrument accompaniment

m) A listening experience should not be interrupted by questioning or discussion.

n) The teacher should show interest in the music and set a good example as to how to listen to music. He should have an attitude that is expectant, inquisitive, receptive, and enthusiastic.

o) Since there is much to listen for each time a piece is heard, the teacher should be a musical learner, side by side with the students.

p) The teacher must find a way of letting each student express his own individual response to what he hears in the music. This may occur through verbalization, instrumentation, or rhythmic movement.

q) A climate of acceptance in the classroom which allows for free expression of the individual response must be created by the teacher.

r) Enjoyment of music is partially derived from familiarity. Familiarity is dependent upon repeated meaningful hearings of the music. The teacher must find interesting ways to repeat a composition so that the students become stimulated as they become familiar with it.

s) Visual aids can be effectively used in listening experiences, such as: --

- showing students the contour or shape of the theme

("Are you sleeping")

- using phrase and sectional markings
- designing the beat, rhythm, and other rhythmic characteristics
- looking at a picture of an instrument when a particular instrument is heard

t) Specific questions that will help the children to listen actively and increase the attention span are:

- What did you hear while you listened?
- How did it make you feel?
- Did you like it? Can you tell why?
- Was it fast or slow?
- Was it loud or soft?

and similar questions related to musical elements.

u) Occasionally play two or more pieces in succession and compare them in various ways.

v) The teacher may sing or play the theme, asking the students to sing it or raise their hands when they hear it.

w) Teach the students to play a tonal pattern from the main theme on a melody instrument.

8. <u>Enriching Listening Experiences</u>

a) Have a listening corner with earphones, for individual listening.

b) Provide time for quiet listening and the free selection of recordings to listen to.

c) Plan a classroom concert of favorite records and invite other classes and parents to attend.

d) Have some "favorite record" days. Let students bring in their favorite records, tell about the records and why they like their records, and play them for the class. This participation requires guidance by the teacher in selecting and presenting the material.

e) Let students who may be able to play on an instrument or dance perform occasionally for the class.

f) Encourage students to find and/or bring in pictures about musical groups and instruments.

9. Ideas for Planning

a) Introduce children to at least ONE new recording per week. Two or three lessons per week should involve listening to recorded music and responding to it. Some of these lessons can involve listening to music previously played for the children.

b) Lessons using recordings may take longer than those just involving singing. Allow time for setting up the phonograph, finding the album, and placing the needle on the record each time the record is played. Also, note that recordings are generally longer in time than songs.

c) Get the children involved in the music as soon as possible. You will quickly lose the children's attention if you allow them to sit and listen without involvement. Have them respond emotionally, intellectually, and physically.

d) Although listening might be the main activity in a lesson, it is also advisable to have some singing, playing of instruments, movement, and creative activities.

e) Use a variety of music, including rock, jazz, classical, and music from many cultures. Balance the listening diet, rather than playing too much of one type of music. When collecting records for your class, stress variety and good quality.

f) Regardless of the record listened to, the approach and understandings to be developed are quite similar (see the following plans--one with rock music; the other with classical music).

TWO SAMPLE LESSON PLANS--LISTENING
(also see plans on pp. 58, 73-75)

PLAN 1

Time of Year: September or October

Length of Lesson: Approximately 20 minutes

Physical Setting: Children on the floor, grouped around the teacher

Activities: Listening, movement, playing the instruments

Development of Concepts of: Beat, tone color

Objectives:

1. The child will indicate an awareness that music has a regular, steadily recurring and continuing beat by moving and playing rhythm sticks to the beat of (any example of rock music).

2. The child will indicate an awareness that a piece of music may have contrasting tone colors by raising his hands when the vocalists are singing and lowering his hands and playing rhythm sticks when instrumentalists play alone, as he listens to (same rock piece).

Materials: phonograph, any piece of rock music (with a definite beat and sung by a vocalist with an instrumental accompaniment), rhythm sticks, and any familiar song.

Activities:

1. Teacher sings a familiar tune to children with la. Ask the children to name the tune. Children and teacher sing with words, then la.

2. Teacher claps to the beat of a tune. The children imitate. Call this "the beat." Ask the children to move other parts of their body to the beat (snap beat, tap shoulders, step, sway, pound on the floor) as the song is resung several times.

3. Introduce rock music by saying: "I'm going to play some music for you. Can you listen to it and tell us how it makes you feel--gay, happy, sad, or sleepy? Does it make you want to sleep, to dance, to cry, to play, or to run? Remember, let's sit quietly and listen so that all of us can hear the music." Play the music.

4. "How many of you feel like going to sleep with this music? Dancing? Riding in a car? Okay, let's see if we can move to this music." Replay, asking the children to move--first their hands, then their feet, and then their whole bodies.

5. "Watch me clap to the music." Replay, clapping the beat. The children should imitate. "Let's move to the beat." Replay the music, with the children moving their hands, feet, and bodies.

6. Work on movement skills. "Let's move our feet,...our shoulders,... our heads,...etc. How many different ways can you move your hands?...your stomach?...your hips...? Play the music, working on moving various parts of the body to the beat.

7. "Let's listen to the music. This time can you tell us who is singing? Is it a man or a woman, or is it lots of people?" Replay the music. Ask, "Who is singing? Who else is playing?" Replay. Discuss the instruments heard (drum, guitar, etc.).

8. "Can you raise your hands whenever the man sings and lower it when he is not singing?" Illustrate and do this with the children as the music is replayed. Repeat, having the children do this on their own.

9. "Let's play some instruments with the record. Close your eyes and guess what instrument I'm playing." Play rhythm sticks as children recognize the sound. Review techniques for handling and playing.

10. Distribute instruments, reminding the children not to play until the music starts. "Let's play our instruments to the beat." Replay music. Remind the children to play softly enough to hear the music. Evaluate their performance.

11. "Can you play only when the instruments play by themselves and stop when you hear the man singing?" Replay music. Repeat, having the children sing "la-la" with the vocalist and play with the singers.

12. "Let's have some dancers and some rhythm stick players." Divide the class into two groups, one playing to the beat and one moving to the beat. Replay music.

13. Switch parts. Teacher evaluates to see which children need further work on recognizing the beat, vocal tone colors, and instrumental tone colors and which need practice in moving to the music.

PLAN 2

Time of Year: March or April

Length of Lesson: Approximately 20 minutes

Physical Setting: Children on the floor, grouped around teacher; space in the room.

Activities: Listening, movement

Development of Concepts of: Beat, phrases

Objectives:

1. The child will indicate an understanding that march music has a definite, steady, recurring beat by marching like soldiers to the beat of "Soldier's March" by Schumann.

2. The child will indicate an awareness that music may have distinct phrases of equal lengths by marching to the "Soldier's March" and changing direction for each phrase.

Materials: phonograph, recording of Schumann's "Soldier's March" (RCA Basic Record Library for the Elementary Schools, Rhythmic Activities 2), scarf or ribbon, and tone blocks.

Activities:

1. Introduce record by asking the children to compare this music ("Soldier's March") with a recording already familiar to the children. For example, ask:
   "Which record is the loudest, the softest, the fastest, the slowest?"
   "Which music is like a dance, a march?"
   "Which music is played by instruments? Which music is sung?"
   "How does the first piece make you feel? the second piece?"

2. Ask the children to move their hands as if playing a drum to the beat of "Soldier's March." Play piece. Replay, asking the children to move their hands up and down to the beat.

3. Briefly discuss the meaning of parades and soldiers. Have the children demonstrate marching as soldiers. Children stand and march in place to the music as teacher claps to the beat. Replay music, with children marching around the room. Encourage children to be different kinds of soldiers (some with guns, with drums, or with flags, some toy soldiers, some real soldiers).

4. The children sit and listen to music as the teacher moves her hands in a rainbow-shaped arc to the distinct phrases, i.e.,

Have the children imitate.

5. The teacher and the children stand on the first phrase, sit on the second, etc. to show phrases as the music is replayed.

6. Replay the music. The teacher takes a scarf or ribbon and moves her hands to the phrases as the scarf or ribbon flows. Give the scarf or ribbon to the child. The child moves a hand, following the teacher's example. All the children imitate.

7. Replay the music. Ask the children to move their hands to the phrases by themselves.

8. Clap to the beat of the music as the record is replayed. Then clap only on the first main beat of each phrase, as:

The children follow the teacher, then try this themselves. The teacher then uses a tone block to accentuate the beginning of each phrase. Give one or more tone blocks to the children to play, as others imitate the playing.

9. Replay the music, with the children marching to the beat of the music. Work on having the children change direction on each phrase, as:

Phrase 1--March to the front of the room.
Phrase 2--Turn, march to the back of the room.
Phrase 3--Turn, march to the front of the room.
Phrase 4--Turn, march to the back of the room.

10. Divide the children into two marching groups, Soldiers 1 and Soldiers 2. The children should march on alternate phrases as the teacher plays the tone block on the first strong beat of each phrase:

X SOLDIERS 1 X SOLDIERS 2 X SOLDIERS 1 X SOLDIERS 2, etc.

Switch groups, so that group 2 begins, followed by group 1.

If successfully done, combine marching with the playing of tone blocks. Replay the music.

SINGING

1. Types of Singers in Your Class

Some children will have a keen sense of pitch discrimination and will be able to sing readily most melodies after a few hearings. These children probably come from homes where there is much music and where some effort has been made to help them sing.

Some children will have developed enough control over their singing voices to sing a melody, but cannot sing either with a group or by themselves when given a specific key. These children can sing the correct melody, but lower or higher than the pitch called for.

Some children will be able to sing and use a singing tone, but do not have the ability to sing a given melody on pitch. These children lack the ability to discriminate pitch and melodic line through the use of the singing voice.

Some children will chant or repeat the words of a song as though it were just a poem, with some attention now and then to rising and falling inflection. These children have developed neither a sense of pitch discrimination nor melodic direction. These children are commonly called untuned or out-of-tune singers.

It is important to note that in September and October most children will not be able to sing on pitch. This ability to sing should improve throughout the year, as the child learns pitch discrimination and practices reproducing pitch with his voice.

2. Vocal Range and Transposing a Song

The songs accompanying this guide are all written in keys which are generally appropriate for your preschoolers. This range is

There may be times when the tones reach one or two pitches higher or lower. As much as possible, provide students with experiences in singing many tones within the above vocal range and only occasionally go down to middle C. If there are any problems in the range of a song, you may wish to raise or lower a melody a half or whole step. This will generally be enough to remove range problems. Techniques available for transposing a tune are found in most standard texts on music fundamentals (see p.146).

EXAMPLE: Mary Had a Little Lamb

Original Key C

Transposed Higher

Two other important considerations for range are the intended mood of the song and the range of the most frequently sung tones in a melody.

a) The character and subject of the song determine, to some extent, the range; a song about birds or clouds may sound better in a higher range.

b) The pitch level of sustained or repeated tones needs more consideration than does the pitch of occasional higher or lower tones.

EXAMPLE: "Are You Sleeping?" should be sung in the key of F even though low C is used (only on the "ding ding dong"), since most of the tones in the melody (the tessitura) fall comfortably between F and third-space C.

3. Helping Your Children Sing in Tune

There are several factors involved in learning to sing in tune. The child needs to:

- remember tones and groups of tones
- learn pitches correctly and match them with the voice
- learn to use the head and chest registers of the voice
- develop the vocal range

Children with little experience in singing in tune may sound quite "flat" at first. This poor intonation will probably be caused by the child's limited experience with music, or a poor musical ear, as well as secondary problems such as:

- a poorly ventilated room
- extreme temperatures
- poor acoustics
- lack of interest
- fatigue
- the attitude and manner of the teacher
- excessive repetition or drill on a song or section
- improper voice production
- large or unsuitable range
- difficult words
- too slow a tempo
- an insistence that pupils sing long, musically exacting phrases

- poor posture
- maintenance of the same posture for too long a period
- repressed, hushed singing
- loud, forced singing
- an uncertainty by the singers as to pitch, rhythm, or text
- unartistic, out-of-tune accompaniments
- inaccurate attack on tones by slurring or scooping

Hopefully these secondary causes of poor intonation will not be prevalent in the classroom, thus enabling the teacher to concentrate on developing the child's singing voice to its maximum potential.

There are many techniques to help you work with the children in developing their ability to achieve pitch discrimination and sing accurately. These techniques include the following:

a) Chant familiar rhymes, feeling the rhythm. Put the rhymes on one pitch, then two pitches.

EXAMPLES:

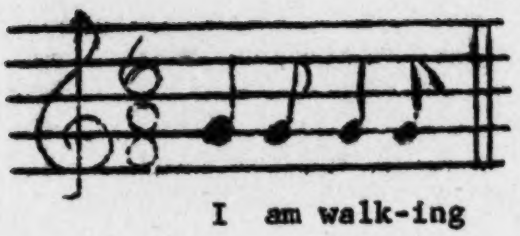
Chant on F — Little boy blue, come blow your horn
The sheep's in the meadow, the cow's in the corn.

Chant on two tones

b) Chant familiar language patterns, feeling the rhythm. Put these patterns on one pitch, then two pitches.

EXAMPLES:

Sing on one tone
(Note: use any rhythm which fits the words)



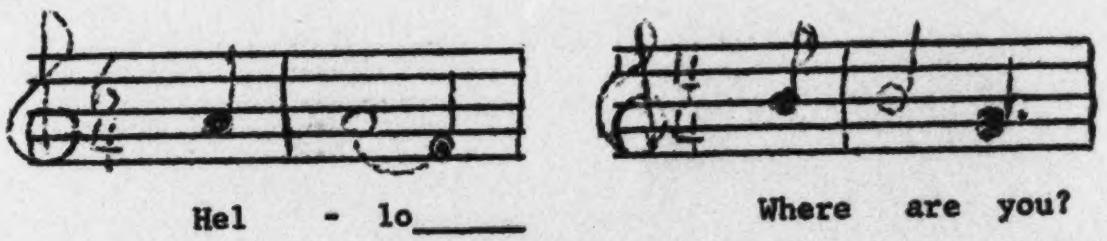
c) Imitate the sound of a siren, the wind, a bird, a radio or television call-signal.

EXAMPLES:

d) The teacher and children should use up and down movements of the body and/or hands to indicate high and low pitch and pitch direction.

e) Encourage children to call from a great distance, sustaining the vowel, as:

EXAMPLES:



f) The teacher can match the child's pitch and sing with him, or obtain the children's own level of pitch and begin the song on his pitch level.

g) Let the out-of-tune singers listen to and evaluate a small group of in-tune singers.

h) The teacher can walk around the room and aid the children by singing softly into their ears.

i) Encourage the children with complimentary remarks and by letting them sing in small groups with accurate singers. NEVER discourage the untuned singers from singing nor single them out for their lack of singing ability.

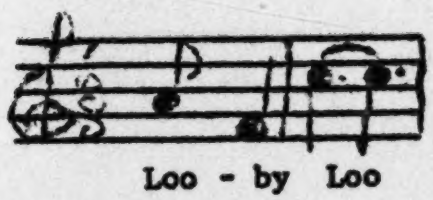
j) Let the out-of-tune singer sit next to, or in between, secure singers.

k) Use many tone calls (repeated song fragments). For example:

"Are You Sleeping?"

ding ding dong

"Looby Loo"



Loo - by Loo

"Did You Ever See a Lassie?"

This way and that way and

1) Contrast singing with speaking by saying rhythmically a tonal pattern, and ask: "Did I sing it or speak it?"

EXAMPLE: Say, then sing ---- "Row, row, row your boat."

m) Help the student speak with vocal inflection, making the voice ask questions (rising inflection), as:

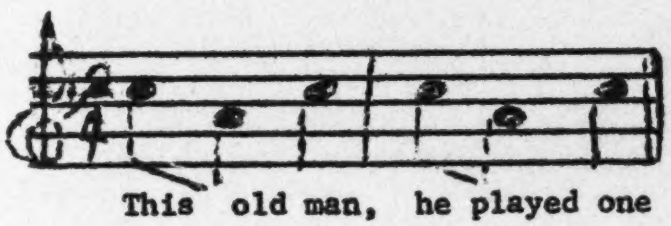
Do you like me?
Can I have it?

and make statements (falling inflection), as:

I am going to school.
Today is Friday.

n) Use songs of a limited range, with many repeated tones, and with "catchy" tunes or patterns.

EXAMPLE: "This Old Man"



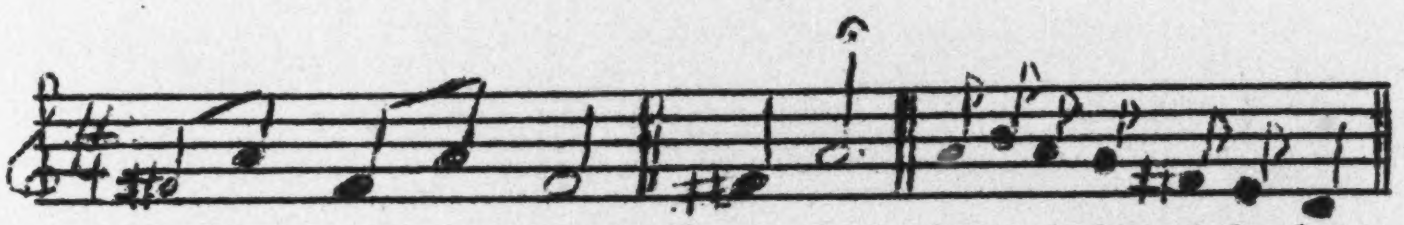
This old man, he played one

nick-nack pad-dy wack, give the dog a bone

o) Reinforce tones to be sung with resonator bells or the piano.

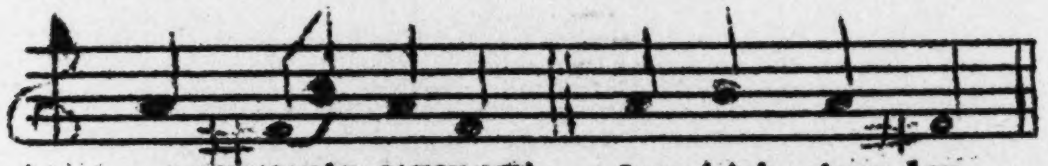
p) Use a tape recorder to document progress and show differences between speaking and singing.

q) Use such "fun" or nonsense syllables as:



Ting - a - ling - a - ling yo - ho bi-pi-di-bop-pi-dee-boo

and traditional playground chants as:



YOU CAN'T CATCH ME! Jump high, jump low

r) Let the students imitate an elevator with their hands going up and down while singing a neutral syllable ("la"), and stopping at different levels (floors) to arrive at definite pitch levels. (Also have them go up and down a ladder or steps, using an actual ladder or steps, or a ladder or steps drawn on the chalkboard).

4. <u>Specific Methods for Teaching a Song</u>

a) WHOLE SONG METHOD: This method is characterized by the following:

- The teacher sings the song several times in its entirety.
- With each time, the children listen for something or respond by movement, playing instruments, and other appropriate activities in order to make the rehearings meaningful rather than monotonous.
- The teacher must use his own judgment as to when the class is ready to try singing the entire song.

b) PHRASE-BY-PHRASE METHOD: This method is characterized by the following:

- The teacher teaches the song one phrase at a time following initial hearing of the entire song.
- The children are asked to repeat each phrase after the teacher.
- If the children encounter any difficulties with any phrase, the teacher may deal with it separately before the children are asked to sing the whole song again.
- The teacher uses her own judgment as to when the class is ready to try singing the entire song.

c) THE COMBINATION WHOLE SONG, PHRASE-BY-PHRASE METHOD is characterized by the following:

- The teacher uses the whole song method with the addition of stressing certain phrases that the children can readily sing.
- Easy phrases are sung almost immediately by the children.

5. <u>Some Activities To Use When Presenting a New Song</u>

Notes:
Not all of these activities must be done for every song.
The following may take place over several lessons, especially items c-f.

a) Motivate and Provide Some Background

- Set the mood or establish the background for the song.
- Mention the story as told in the song's text.

- Give brief information about the composer or place of origin.
- Read the words of the song.
- Show pictures.
- Relate to past experiences.

b) First Present the Whole Song

- Ask students to listen to the song in its entirety as sung by the teacher, a student, or a visitor, or as played on an instrument or from a recording.
- Ask questions about the song and elicit student reactions.

c) Repeat the Hearings in Order To Learn the Song

- Listen for mood, tempo, dynamics.
- Act out pitch levels of melody (move bodily high and low to the pitches).
- Clap, tap, snap fingers to rhythmic elements (beat, strong beat, melodic rhythm, etc.).
- Chant words in rhythm.
- Discover the appropriate fundamental movement (walk, run, skip) that might reflect the rhythm or meter.
- "Tip" to the meter by moving hands up and down with a stronger downward movement on the first or accented beat.
- Move hands in arc to phrases.
- Teacher and students sing alternate phrases.
- Solo or boys sing one phrase, answered by the girls or another group.
- Listen for number of phrases.
- Listen for samenesses and differences in phrases.
- Use rhythm instrument(s) to highlight a musical understanding of beat, phrase, dynamics, repetition.
- Create a rhythmic accompaniment.
- Provide a different harmonic accompaniment (the teacher may use the ukulele, autoharp, guitar, or piano).
- Add new words, create other stanzas.
- Make up an introduction, interlude, coda.
- Dramatize parts of the song or the whole song.
- Ask for suggestions on better interpretation.
- Hum or whistle parts of the tune.
- Students mouth the words as the teacher sings.
- Students sing without the teacher.

d) Students Sing

- Students should be asked to join in with the teacher or recording after they have heard the song at least three times.
- The song should be sung several times, working on:
  correct pitch and rhythm
  good singing habits
  artistic interpretation.
- Student evaluation of how well the song was sung and problems encountered should occur

e) Learn About Music (see p. 1 for conceptual Learnings)

Respond physically, intellectually, and emotionally to the music, according to the objectives and the understanding of the students. Response should be to all aspects of the music, including its melody, rhythm, harmony, form, dynamics, and tone color.

f) Subsequent Use of the Song

Expand interest whenever the song is sung on subsequent occasions:

- Use other activities as outlined above in (c).
- Use instruments.
- Sing other songs of similar mood, melody, tempo, and dynamics.
- Work for expressive rendition of the song.
- Make judgments about the group's progress in learning the song by asking, "What part of the song went well?" or "What part of the song needs attention?"

Use the song to initiate new learnings about music.

6. Starting a Familiar Song Without a Record

As many songs should be reviewed almost daily, it is important that the teacher know how to start a song without using a record or tape-recording. Unfortunately, many teachers "snatch" the tone out of the air, without due regard for the correct starting pitch to coincide with the children's vocal range. This usually results in having students sing too low, because they have an inaccurate, insecure sense of the pitch relationships in the song before singing. The teacher should follow these steps when beginning a song:

a) Find the key note (DO or 1) from the key signature.
b) Sound the key note on the pitch pipe, bells, or piano.
c) Find the starting note of the song and sound it on the pitch pipe or another instrument.
d) Hum the starting note, imitated by children.
e) Sing up or down the tonic chord (1-3-5 or DO-MI-SOL) to the tone on which the song begins, having children imitate.
f) Have the students sing the first word of the song on the correct pitch.
g) Sing an introduction or play it, to establish tempo and tonality. Tempo and rhythm may be established by:

- counting a measure aloud (1-2-3-4-1-2--ready--begin) in the desired tempo
- showing the underlying pulse with a hand motion, moving the hands noticeably to indicate the entrance
- using the standard conductors' patterns
- using an harmonic instrument to play an introduction
- playing the last phrase of the song on the piano

As an example, let us take the song "Hot Cross Buns":

Hot cross buns, Hot cross buns, one a pen-ny two a pen-ny, Hot cross buns

- Sound DO (F) on the pitch pipe, bells, or piano.
- Play the starting tone (A) on the instrument used.
- Hum the starting tone, followed by student imitation.
- Sing up and down tonic chord (F-G-A or F-A), having children imitate.
- Have children sing "Hot" on A, or "Hot cross buns" on A-G-F.
- Sing or play introduction, using last two measures (or use harmony instrument).
- Say, "1-2--ready--sing" and lead the class in singing with hand movements.
- Conclude the song with a definite finishing signal.

7. <u>General Teaching Suggestions-- Singing</u>

a) Face the students when singing a song, even when playing the piano (move the piano at an angle so that the children can see your face).

b) Try not to sing to the children. Make singing a cooperative experience by singing <u>with</u> them.

c) Part of the environment for good singing should be:

- adequate ventilation
- comfortable seating
- a minimum amount of distraction
- absence of outside noise

d) In general, children should sit on <u>chairs</u>, not on the floor, when singing.

e) The teacher should sing expressively and always set an example.

f) Some songs need various kinds of motivation, while others are self-explanatory, and time is wasted in asking obvious questions or giving unnecessary detailed explanations.

g) Encourage children to find the starting pitch of a familiar song after hearing the introduction played on the piano or harmony instruments.

h) Change the pitch of a song, when necessary, to a comfortable key for the group.

i) If one portion of a song seems difficult, isolate that portion instead of repeating the entire song to correct one or two notes.

j) Use form as an aid in teaching a song. Call attention to parts that repeat or contrast. Use words such as "introduction," "section," "verse."

k) Student response to a new rote song will vary. A few students may be ready to respond after only one hearing, especially if they heard the tune before, while others may require several hearings.

l) An undue amount of time used to clarify word meanings is not recommended.

m) When using an instrumental accompaniment (piano, rhythm instruments, guitar, etc.) be sure that it enriches, enhances, and supports the singing, and does not dominate it.

n) Better singing results when tempi do not drag and the words are well accented. Rather than telling the students to sing faster, suggest, "Let's sing the song like this," and sing a phrase to set the pace.

o) Occasionally allow time for song requests made by students.

p) Review favorite songs daily.

q) Encourage students to sing songs learned elsewhere for the class.

r) Use singing throughout the day (sing familiar songs, sing directions, take roll, engage in musical conversations).

s) Students enjoy singing with other groups. Once in a while have a sing with children from other classes.

t) Encourage the students to evaluate their diction, tone quality, and intonation in singing. Ask, "What could we do to make our song sound better?" Tape-record the children's voices for evaluation.

u) Occasionally ask some children to listen to and evaluate the performance of others, and some children to perform for an "audience" in front of their peers.

v) Every song need not be perfected. Nevertheless, strive for artistic interpretation.

8. Enriching a Song Through Additional Activities

(* not to be done in the music period, but may be done in other school activities)

Once a song is familiar to the students, several other activities can be used to enrich it:

a) Create a rhythmic accompaniment for the song.
b) Illustrate the song, describing its story or mood.*
c) Dramatize the story or characters within the song.
d) Create other stanzas.
e) Listen to the teacher accompany the song on the autoharp, or possibly the piano or resonator bells.

f) Learn the song (or sections of the song) on melody instruments.
g) Create introductions, interludes, or codas for the song, to be played on rhythm or melody instruments.
h) Create a new melody based on the song's text.
i) Create a large-scale dramatization based on a central theme that uses the song, appropriate rhythms, and other related songs (e.g., "On the Farm," "At Christmastime," "Some Animals I Know").*

9. Using a Recording or Tape-Recording To Teach a Song

a) Recordings are not a substitute teacher. They present the recorded versions of songs, leaving the teaching to be done by the teacher.

b) The teacher should be familiar with the recording before using it.

c) Use the whole song method, unless the teacher prefers to teach the song phrase by phrase, using her own voice, after the recording has been played once or twice.

d) Use techniques similar to those used in the whole song method.

e) Words are sometimes hard to follow on a record, when a song is new. The words may have to be taught separately, phrase by phrase.

f) The children should listen to the recording several times before singing.

g) Try to have the children keep up with the voice in terms of tempo. Give the children an opportunity to hear the song several times without singing along, but reacting to it rhythmically in order to feel the exact tempo of the song.

h) Children should be encouraged not to sing louder than the recording.

i) Reduce the volume of the phonograph to foster independent singing. Children sing with the recording, and then by themselves.

10. Developing Vocal Skills

a) A good singing tone is:

- emotional and has feeling
- free from rigidity, natural, and effortless
- steady, smooth, and under control
- properly colored (bright or somber) for the vowel being sung
- true to pitch
- resonant

Proper singing habits and control over the singing voice must be worked at during all times when the children are singing. Students need to learn:

- to sing with good posture
- to sing with good diction and clear enunciation
- to sing so the meaning of the text is understood
- to sing in tune with abandonment, avoiding tenseness and strain
- to sing on the vowels
- to sing with an open throat, with the mouth open
- to sing with resonance
- to sing with proper attacks and endings
- to sing within an increasing vocal range
- to breathe properly when singing

b) Teaching the requirements for good singing

(1) Good enunciation and diction

- Set an example of correct diction and pronunciation both in singing and speaking.
- Use lips generously in pronunciation of words.
- Say final consonants distinctly.
- Exaggerate initial and final consonants.
- Whisper words, yet let them be heard clearly.
- Use "silent movie game"-- the students and teacher mouth words with no sound, and guess what words were spoken.
- Mouth words of a familiar song, guessing the name of the song.
- Use tongue twisters such as "Peter Piper picked...," etc.
- Use a mirror to show the different positions of the lips, tongue, and teeth during the formation of various vowels and consonants.
- Show pictures, films, and video tapes of children singing.
- Minimize hissing sounds of the "s" and "z" and nasal sounds of the "m," "n," and "ng."

(2) Attacks and endings

- Always begin a song with some type of introduction (see p.31).
- "Clip" the final consonants, especially m, n, t, and d.
- Work on starting and ending songs together.
- Hold out the vowel sounds as long as possible for their full rhythmic value.

(3) Posture

Have the children:
- sit straight, but not tensely, with two feet on the floor

- occasionally stand, with body straight, placing the weight of the body towards the toes, not heels, with knees unbent

- make their spines as straight as a ruler

- sit up as tall as a tall man, without stretching
- sit forward as if the next thing they would see is a miracle or unusual event

The teacher should:
- always set an example
- show pictures of good singing posture
- point out and praise those students with good posture by saying such things as:
  "Look how nicely we're sitting up today. No wonder we sing so beautifully."
  "I see some excellent singers. How can I tell?" (good posture, wide open mouths, enunciation of words, etc.).
  "Let's all see how Tommy is sitting. No wonder he is such a good singer."
  "Sandra, please come up front and watch the class sing 'London Bridge.' See if you can name some of the singers in the class who are trying to sing well because of their fine posture, open mouths, breathing, etc."

NOTE: Use these approaches to reinforce ALL good singing habits.

(4) Breathing

- Compare breathing with the fast expansion and slow contraction of a balloon.
- Aim for a controlled, continuous flow of breath.
- Correlate proper breathing with good posture.
- Occasionally ask students to stand, inhale and exhale, and feel how the breathing emanates from the diaphragm.
- Ask students to raise hands every time the teacher breathes as he sings.
- Practice breathing on each phrase.
- Emphasize quiet, inaudible breathing through the nose and mouth at the same time.

(5) Open Throat

Have the children:
- sing, not shout
- move the jaw loosely, up and down when singing
- have their mouths wide open when singing and speaking
- insert two fingers in their mouths vertically, to feel and see how open their mouths should be when singing.

(6) Meaning and Spirit

Both the teacher and students should "look the part," and be happy when singing 'The Farmer in the Dell,' sad when singing, "Go Tell Aunt Rhodie."

Bring out the meaning of the song's text by suggestion, discussion, and questioning rather than by imitation.

Encourage children to think about what the words are saying, and what the tune and rhythm imply.

(7) Singing in Tune

- Students can occasionally "cup" their ears as they sing.
- Use the following types of songs:
  echo songs (see p.28
  tonal games (see p.28
  individual phrases sung alternately by the teacher and the class
  singing games that emphasize tonal awareness

- Use recordings of familiar songs as sung by older or professional children's groups.
- Emphasize all singing habits, since posture, breathing, and enunciation have a direct effect upon the child's ability to sing in tune.

(8) Other Suggestions

- Devise drills and exercises from songs familiar to the students, such as:

For work on:

Old MacDonald

vowel formation, open mouth, and loose jaw

This Old Man

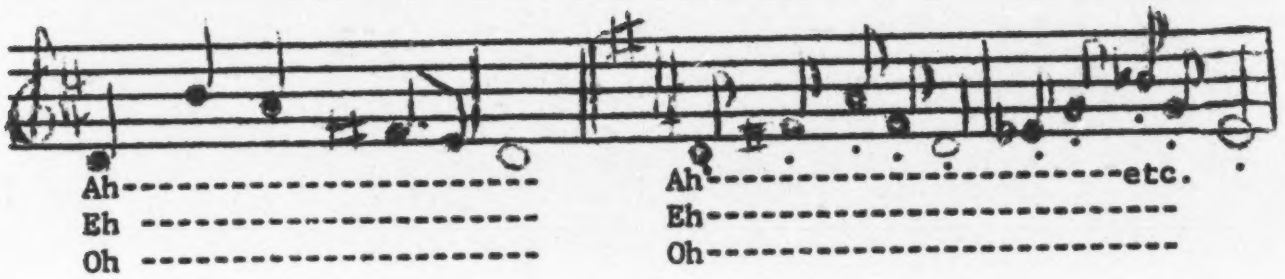
diction, consonants

Happy Birthday

singing in tune

- Use slow, sustained songs to develop smooth, legato singing.
- Use fast songs to develop vocal flexibility and articulation.
- Use small groups of voices for the rest of the class to hear and imitate.
- Use the following "vocalises" (vocal exercises), among others:

Slow and smoothly: Fast, short



c) General suggestions for improving vocal production and developing good singing habits:

(1) For each song sung in class there should be emphasis on:

- singing, but listening at the same time
- keeping the body erect, relaxed, and alert
- breathing easily and deeply before each phrase, instead of in the middle of a phrase
- holding the head naturally, looking forward instead of down or up
- keeping the chest up comfortably
- leaning slightly forward, away from the backs of the chairs, with two feet on the floor
- feeling the mood and spirit of the song
- letting the meaning of the song's text color the singing tone
- giving notes their full value, both within the phrase and, especially important, at the end of a phrase
- keeping the tone light and free
- observing dynamics and tempo changes
- keeping the song up to tempo
- blending the voices to sound like one person singing
- articulating the consonants and correctly shaping the vowels
- evaluating the singing performance

(2) Use language and choral speech activities to improve:

- pronunciation
- clear enunciation
- proper inflection
- effective emphasis
- monotonous, uninteresting vocal quality
- shyness

d) Developing independence in singing

- Use question and answer songs, singing games, and informal singing conversations.

- Let the student(s) teach the class a song.
- Encourage individuals and small groups of students to make up their own songs.
- Encourage students to make up additional verses to songs they already know.
- Select student-leaders to lead songs.
- Sing "echo" ("answer-back") songs and tonal response games (see p.28).
- Use leader-chorus songs, where an individual sings the verse and the class, the chorus.
- Have students sing individual phrases of a piece.
- Let students (either in small groups or individually) learn songs outside of class to sing for the class.
- Tape-record small-group and individual singing.

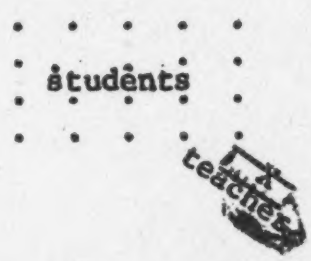
11. Using the Piano To Accompany Singing

a) The manner of playing should support rather than cover up the voices.

b) The piano should be used as an enrichment rather than as a constant accompaniment to classroom singing.

c) Eye contact and rapport with the students should be maintained.

d) Place the piano at such an angle that you can see all the students.



e) Occasionally get away from the piano to hear the children's voices without accompaniment.

f) Use a variety of accompaniments.

g) Often play only an accompaniment without the melody.

12. Unaccompanied Singing and Conducting

a) Provide much practice in singing without any accompaniment

b) Often mouth the words as the children sing, so the children do not always rely on the teacher's voice.

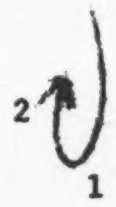
c) Use some hand movements and/or standard conducting patterns when leading unaccompanied singing:
- Make the movements definite, free, and graceful, with the hands or baton raised where the singers can easily see and follow them.
- Use larger, more incisive movements in a strongly rhythmic song.
- Use large movements for a larger group.
- Motions should never be superfluous or meaningless.
- Hand movements should become as automatic as possible.

- Movements should show tempo and indicate the rhythmic flow of the phrases and variations in tempo, dynamics, and style.

NOTE: Formal conducting by the teacher is advised for most songs, since this introduces the students to the patterns used in conducting at later levels of music learning. These patterns are quite easy, and are:

Music in 2 beats

Count: 1 2



Down, up

Music in 3 beats

Count: 1 2 3

Down, out (away from body) up

Music in 4 beats

Count: 1 2 3 4

Down, cross (the body), out (away from body), up

13. Criteria for Using a Recording of Song To Teach Song

The teacher should feel free to teach other songs she feels comfortable with, besides those found in this guide. Several criteria for using these recordings should be mentioned:

a) The recorded song should be within the vocal range of the students.

b) The song should meet all aesthetic and musical standards as if it were being sung by the teacher.

c) The record should be of good quality, with accurate reproduction and clear tone.

d) The voice of the singer should be pleasant, unaffected, and simple.

e) The words of the song should be clear, distinct, and easily heard and understood.

f) The accompaniment should be appropriate and musically performed.

g) The interpretation should be expressive, so that the intended mood and feelings are conveyed.

h) The record should be long enough so that the listeners can get an understanding of the song's message from one hearing.

14. Ideas for Planning

a) Some singing should occur at EVERY lesson. On some days most of the activities will involve singing; on other days, it will NOT be the focus.

b) Sing throughout the day, not just in the music lesson.

c) One good idea is to begin most lessons with a familiar song. Challenge the children by asking them to:
- identify a song as sung by la or as played on an instrument
- clap its beat or rhythm
- sing it loudly, softly, fast, slowly
- add a rhythm instrument accompaniment to it
- add new words
- move to the phrases
- identify where the teacher sings (or plays) the tune wrongly

d) Some lessons could have as many as five or more songs. Relate them in some fashion. SING WITH A PURPOSE Do more than just singing. Help the children to learn about the MUSIC as they sing.

e) Introduce a new song after you get the children involved in the lesson. Often end a lesson with a familiar song.

f) Once you teach the children a song, review it many times over a period of several weeks, each time having the children respond emotionally, physically, and intellectually to the song.

g) Aim at teaching at least TWO new songs each week.

h) Stress singing skills and good singing habits at EVERY LESSON.

TWO SAMPLE LESSON PLANS--SINGING
(also see plans on pp. 58-59, 75-77, 82-83)

PLAN 1

Time of Year: A rainy day in September or October

Length of Lesson: Approximately 15-20 minutes

Physical Setting: The children on chairs in a semi-circle or clustered in front of the teacher

Activities: Singing, playing melody instruments

Development of Concepts of: Pitch, melody, and melodic rhythm

Objectives:

1. The child will indicate an awareness that some tones are higher or lower in pitch than others by moving high and low to show the difference in pitch between the two tones of the children's chant "Rain, Rain Go Away."

2. The child will indicate an awareness that a melody is made up of tones of varying pitch by playing the various tones of the chant "Rain, Rain Go Away" on the step and resonator bells.

3. The child will indicate an awareness that a melody has a rhythm and that the rhythm of a song is related to the rhythmic flow of the song's words by clapping the melodic rhythm of "Rain, Rain Go Away."

Materials: "Rain, Rain Go Away," step and resonator bells with mallets.

Activities:

1. Introduce the song on a rainy day. Sing it to the children. Substitute the names of various children in the class.

2. Sing each measure, with the children echoing.

3. Resing, encouraging the children to join in.

4. Resing, moving hands to the beat. The children imitate and sing.

5. Divide the class in half. One group sings each measure with the teacher as the second group imitates. Switch parts.

6. Play the tune on step bells. Call attention to the two different pitches used.

7. The children resing tune as the teacher sings and plays it on the step bells. Encourage the children to move their hands up and down to the two pitch levels used in the song, as:

— -- -- --

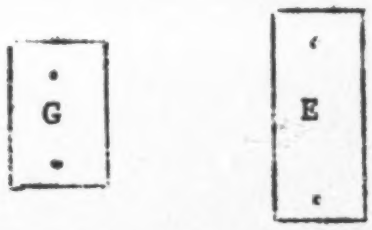
— — -- — etc.

8. Play a high pitch on the step bells. Say, "This is a high pitch." Play a low pitch on the step bells. Say, "This is a low pitch." Ask the children to come up and play some high pitches and some low pitches.

9. The children should stand. Encourage them to make high pitches with their voices and then low pitches. Ask them to sing two pitches, one high and one lower. As they sing they should move high or low as appropriate.

10. Play the first part of "Rain, Rain Go Away" on the step bells as the children watch. Replay, as the children move their hands high and low to correspond with the pitch levels. Show the children how to play tones on the step bells. Guide them in playing the first part of the tune on the bells.

11. Take G and E from the resonator bell set.



Play "Rain," making errors. The children should raise their hands when the pitches are wrong.

12. Note the different pitches of E and G. Play the tune correctly. Again ask the children to move their hands to the pitch levels. Call on successful children to play the tune. Repeat, giving several children a chance.

13. Resing the tune, clapping the words, as:

The children and the teacher should chant the words; then clap the rhythm; finally, chant and clap.

14. The teacher plays the tune on bells as the children clap the rhythm.

15. The teacher claps the rhythm of the chant, stopping in the middle. Ask the children what word you stopped on. Repeat several times.

16. Sing the tune once more with the children clapping--first the beat, then the rhythm. Use the terms "beat" and "rhythm" with the children. Note their progress in differentiating the beat from the rhythm.

PLAN 2

Time of Year: February or March

Length of Lesson: 20 minutes

Physical Setting: Children on chairs in a semi-circle or clustered in front of the teacher

Activities: Singing

Development of Concepts of: Melody, tempo, dynamics, mood

Objectives:

1. The child will indicate an awareness that each melody or tune is different from another by singing and by identifying by title the various familiar melodies of songs sung with la.

2. The child will indicate an awareness that tempo and dynamics affect a song's overall mood by experimenting with, and by selecting, appropriate speeds and dynamic levels for various familiar tunes.

Materials: "Skip to My Lou" (familiar song), "Berceuse Francaise" (new song), other familiar tunes, a bell-like instrument.

Activities:

1. The children should guess the name of a familiar tune as you play it. Play "Skip to My Lou" on the step bells (or any other instrument) with the children joining in and singing the tune.

2. The teacher hums the tune with la. Point out that the melody remains the same whether the words are added or not. Have the children hum with la and then substitute the words.

3. Ask the children to think of another song they like to sing. One child is to sing the tune with la, and the other children are to guess the tune's name (or add words). Repeat until several children have a chance to do this.

4. Introduce a new song, "Berceuse Francaise" by asking the children to compare the new song (slow and quiet) with "Skip to My Lou" (fast and loud). Sing only the French words.

5. Resing "Berceuse Francaise" in French, asking the children to guess what the words are about. Relate to the quiet, slow mood of the song. Repeat the song, this time in English.

6. Repeat the song, as the children use rocking motion with their hands as if putting a baby to sleep.

7. Resing the song fast and loud. Ask the children to evaluate the effect. Have the children move to a fast, then slow beat.

8. Play the tune on bells or on another instrument. Replay the first two measures only, calling attention to the two different tones. Then have the children repeat this with la. Possibly have some children play the first two measures of the tune.

9. The children should sing the words of the first two measures; then sing the whole song. Review the words by chanting them in rhythm. Repeat the song several times.

10. Sing the song fast, then slowly. Evaluate the effect on mood. Repeat, singing it loudly, then softly.

11. The teacher sings a "mystery" song in an incorrect speed, using la. And then the children try to guess the title. (Teacher: sing "Skip to My Lou" very slowly). Then have some children select a tune to sing to the class in an incorrect tempo as others guess the title. Finally, sing it in the correct tempo. Repeat, using various dynamic levels.

12. The children should select other familiar tunes. The whole class experiments by singing them at various speeds and at various dynamic levels. Compare the effect on mood.

RHYTHMIC MOVEMENT

1. The Role of Rhythmic Movement in Music

Rhythmic movement has traditionally been a central if not primary activity in the music program for preschool children. While one cannot deny its importance, it should be recognized that much in the way of movement education in the preschool program has not really been music education. Music has often been used as an adjunct to assist dramatization and the learning of simple games and actions, but the teaching has often not directed the children to respond to the musical stimulus. For this reason, rhythmic movement in the context of this guide is limited to those experiences in which rhythmic movement is used to express the child's response to the aural art of music. Through rhythmic movement the child can:

- interpret his feeling about MUSIC with his body
- use his body to express MUSICAL understandings which he may find difficult to express through other means

Secondary objectives and outcomes, not necessarily related to music education, include the development of the child's ability to:

- use his body to explore and understand his environment and his feelings about the world about him
- use his body as one important means to express himself and communicate ideas--both intellectual and emotional
- explore various skills associated with bodily movement, and learn body control and grace
- use movement as a preventive measure for disturbances caused by recurring tension
- develop a healthy enthusiasm for movement as a worthwhile social activity and as a creative art expression

In order for rhythmic movement to have justification in the music experiences of the preschool, all rhythmic movement experiences should be directed toward helping each student understand and respond to music through bodily movement. By the end of the year students should be able to use their body to express their feelings about the music and to respond to such elements of the music as:

- tempo
- dynamics
- beat
- melodic rhythm
- phrases and phrase structure
- melody
- sections
- elements of repetition and contrast

2. General Principles-- Rhythmic Movement

a) Rhythmic movement to music involves four processes:

- feeling the music
- thinking about the music

- moving to the music
- synchronizing the movement and listening

This impliesthat the use of any type of rhythmic movement in music education should follow a general sequential procedure:

- Listen to the music and obtain an overall feeling about it.
- Think about the elements of music and how they contribute to this feeling.
- Express this feeling and understanding through movement.

b) The ability to move rhythmically to music implies the ability to:

- hear (perceive) the music
- listen for its overall mood and structural attributes (melody, rhythm, etc.)
- translate feelings and understandings into physical responses
- control movement to use one's body effectively to give the desired response

3. Types of Movement Experiences To Use

a) Formal Rhythmic Movement

1) "Type" music is used, whereby the music is specific in title or verbal content, and the directions are explicitly given by the teacher or words of the song. Examples are:

- body accompaniments ("Clap your hands with me," or "Can you jump with me to the beat of the music?")
- basic movements (Tell children to walk, hop, march to the music.)
- certain action songs and games that provide specific directions, as "Ring Around a Rosy" or "A Tisket, A Tasket "
- playing rhythm instruments in a prescribed way

2) The teaching method used is for the teacher to determine the detailed movement that the students are expected to follow strictly.

3) Student responses include reacting, usually through imitation, to the specific movement as indicated by the teacher.

b) Informal Rhythmic Movement

1) While the music used is often "type" and very specific, the directions for the movement are left somewhat vague, giving the students freedom to interpret within that context. Examples include:

- finger plays--songs in which the fingers move to act out the song's meanings ("Where is Thumbkin?" "Mother's Knives and Forks")
- impersonating and dramatizing-- acting out a character or story in the song or music ("Mulberry Bush," "Eency Weency Spider")

- action songs — songs that involve students in responses by appropriate movement, eliciting a definite response to music, but not as exacting as in the process for prescribed patterns ("This Old Man," "Hokey Pokey")
- mimetic play or imitative movement-- imitating things that move, with responses in time to the music
- free rhythmic activity using fundamental movements (walking, running, hopping), where the response is creative within the patterns described
- playing rhythm instruments, with freedom to create within a pattern

2) The teaching method to use is one of verbal directions to determine the basic movement, but allowing students freedom to interpret within that context.

3) While the children's movements will be limited by type or verbal content, their movements are still only suggested, allowing for more pupil initiative than in formal rhythms.

c) Creative Rhythmic Movement

1) Creative rhythms involve the children's interpretations of feelings and thoughts derived from music and expressed through the use of the body.

2) In one type of creative rhythm, the movement follows the music. Any music, untitled and without verbal context, is played. The teaching method used is for the students to express through movement their feelings derived from the music, with the teacher encouraging the children but NOT suggesting any movements. The children then respond with free, creative bodily movement, with responses stimulated by the music alone.

3) In another type of creative rhythm, the students are asked to express through movement (dramatic pantomime) an idea or story. Music is added (improvised) by the teacher, usually with the piano, drum, or rhythm instrument accompaniment, to enhance the music. The music played by the teacher is adjusted to the tempo of the student. The responses of the student can be characterized as a generalized creative and expressive bodily movement with no external stimulus.

All three types of rhythmic movement experiences are necessary for the preschooler--formal, informal, and creative rhythmic movement. Teaching children ways to express their feelings about music through movement should be part of almost every music lesson in the preschool.

4. Elements Affecting Rhythmic Movement

a) Space -- Teach students about:

1) direction -- forward, backwards, circling around, moving sidewards

2) levels -- low, middle, or high, gained through sitting, standing, lying, kneeling, falling, or leaping

3) range -- the spatial area (how large or small it is)

4) focus -- the directed attention to a certain place or line of progression, and accompanied by the students' gaze or movement toward a certain spot

5) dimension -- the size of the movement may be large or small

6) quality -- the intensity with which the movement is executed (smooth, jerky, hard, soft, sweeping)

b) Music -- Teach students about the music's

1) rhythm

2) melody

3) dynamics and tempo

4) tone color

5) form

Utilize the student's:

1) experiences

2) ideas and thoughts

3) perceptions

4) feelings

5) control of the body

5. General Teaching Suggestions -- Rhythmic Movement

a) Have students take shoes off.

b) Move seats to the side and shift other furniture.

c) Define the area of the movement.

d) Decide on the direction of the movement.

e) Have students spread out rather than gather in groups.

f) Actually involve all students, even while only some move.

g) Stress the need for quiet when moving.

h) Occasionally provide periods of time for "warm-up" movement in which the children listen and dance freely to various pieces of music with little or no structuring.

i) Tell students to try not to bump into other children.

j) Compliment children who make up their own interpretations rather than copying other children's movements.

k) Insure stopping when the music stops.

l) Have the students move at the same tempo and beat as the music.

m) Ask students not to look at the "audience" (the children who may not be moving).

n) Guide children to do what the music "tells" them.

o) Compliment children who don't giggle or talk while performing, or laugh at others.

p) It is better to accept the children's responses than to spend time drilling, or suggest practicing rhythms.

q) Encourage students to feel the rhythm and listen to the swing of the music at all times.

r) Do not single out or comment upon movements while the children are in motion, for this may stimulate imitation. Do not call attention to a child who has trouble moving.

s) Comments about movements should be made only for the purpose of pointing out that there are different ways of doing a step.

t) Do not refer to pieces of music as suited only to specific rhythms, such as "This is 'running' music," or "Can you play the tone blocks to this 'galloping' music?" Use the same melody for different movements to avoid such associations.

u) Children tire easily to fast music. Use such music briefly.

v) Repeat previously acquired movements during subsequent lessons.

w) Permit freedom of action. Do not stop a child from varying his step even though it does not fit your preconceived plan.

x) Students may add instruments to accompany their movement.

y) When appropriate, use props such as flags, ribbons, scarves, cloth, or balloons to accompany movement.

z) At times have half the class actively observe as the other half moves. Suggest appropriate things to watch for.

6. Helping the Student With a Poor Sense of Rhythm

Some children in your group will have little sense of rhythm and will not feel the beat nor respond to the prescribed patterns of rhytnm set forth in the music. Three possible reasons for this may be that: a) music has not yet arrested the child's attention; or b) mind and muscle are not yet working together; or c) the child has poor muscular coordination.

Suggested recommendations designed to improve the rhythmic coordination of students include:

1) Students hold hands in a row or circle and swing their arms together to the swinging music .

2) The teacher or the student with a strong feeling for rhythm plays pat-a-cake with the child with a poor sense of rhythm.

3) Students join hands and move arms in a rowing action to the galloping rhythms.

4) Students form a line of cars, join hands to elbows, and play train as their arms move together.

5) Two students play a ringing-rope type of church-bell to music .

6) Have couples march shoulder to shoulder.

7) Have couples facing each other join hands in a pushing, pulling motion.

8) Play rhythmic patterns on rhythm sticks; ask the student to match them. In case he cannot match the patterns because of the tempo, change your tempo to his, getting him to see that the idea is to keep together.

9) Ask the student to sing a whole song while the teacher or class whispers the words in correct rhythm. Emphasize being together.

10) Take rhythm patterns from familiar songs and ask him to match these patterns on instruments.

11) Ask the child to walk while you pick up his tempo on an instrument. Ask the child to play the walking rhythm. Do this with other rhythms.

12) Slow down the music.

7. Types of Movement To Use with Music

a) Locomotor or fundamental movement (moving from one place to another, forwards, backwards, sidewards, upwards, downwards, and around)

1) the walk (even rhythm-- $\frac{4}{4}$ ♩♩♩♩, $\frac{3}{4}$ ♩♩♩, $\frac{2}{4}$ ♩♩, $\frac{4}{4}$ 𝅗𝅥𝅗𝅥, etc.) Include an ordinary walk, a walk with a definite objective, a fast walk, a slow walk, a lumbering walk (giant, elephant), a fanciful walk (fairies), a stately walk, a walk with a limp (uneven weight on one foot). Practice walking to music which is fast, slow, soft, loud, short, long, heavy, and light. Vary the walk with arm movements (stiff arms, swinging arms).

2) the run (even rhythm, as the walk, but in faster tempo-- ♩♩♩♩ or ♫♫♫♫) Vary the run with music that is fast, slow, loud, soft, short, long, heavy, and light.

3) the jump (even rhythm, as the walk, but using short, detached notes - $\frac{2}{4}$ ♩♩ ♩♩ or 𝅗𝅥𝅗𝅥𝅗𝅥𝅗𝅥 or $\frac{3}{4}$ ♩♩♩ ♩♩♩ or 𝅗𝅥𝅗𝅥𝅗𝅥 𝅗𝅥𝅗𝅥𝅗𝅥)

and using two feet springing together from the ground)

4) the hop and the leap (generally too difficult for preschoolers)

5) the slide (one foot moving along the floor and the other foot closing up behind it; uses either even or uneven rhythm, as $\frac{3}{4}$ ♩♩♩ or ♩. ♪♩. or $\frac{6}{8}$ ♩♪♩♪ or ♩.♪♩.)

6) the gallop and the skip (generally too difficult for preschoolers)

7) Others useful in the preschool classroom include the:

- tip-toe
- skate
- creep

b) Axial or body movement (non-locomotor, moving from one's place from a base of standing, sitting, lying down, squatting, or kneeling; with some part of the body always in contact with the floor)

1) the bend (bending and flexing the torso)

2) the rock (transferring weight from one side to the other)

3) the stretch (extending the body and limbs)

4) the sway (a form of swinging, where the weight shifts alternately from one part of the body to the other)

5) the turn (rotating the entire body on its axis)

6) the twist (rotating the entire torso from side to side)

7) Others useful for rhythmic movement in the preschool include:

- pulling
- pushing
- hammering
- bouncing
- kicking
- stamping
- tapping
- clapping
- beating
- reaching

c) Combinations (simultaneously, or one after the other; either locomotor with locomotor, axial with locomotor, or axial with axial)

In preschool various rhythmic movements to music can be done consecutively, once each movement is learned. Examples of these combination movements are:

- walk-run (to slow or fast even rhythms)
- step-slide ($\frac{4}{4}$ meter changing to $\frac{3}{4}$)
- jump-clap (to slow changes in music)
- march-swing (to $\frac{4}{4}$ march, to $\frac{3}{4}$ swinging music)
- push-pull (to various phrases)

8. Ideas for Fundamental and Axial Movement to Music

a) Give the student time to discover for himself all the basic bodily movements of which his body is capable. Use improvised rhythmic accompaniment on the piano or drum.

b) Use a tempo which is comfortable for the student.

c) Allow for differences in degree of muscular coordination.

d) Use as great a variety in accompaniments as possible, both in media and selection of music used.

e) Use an accompaniment which has a rhythm appropriate to the bodily movement.

f) Vary all movements in:

- tempo
- dynamics

- mood
- direction
- dimension
- level
- intensity

g) Develop a vocabulary of fundamental movements.

h) Combine various movements with clapping, snapping.

i) When a new basic step is introduced, always use it in a form most familiar to the child. At the beginning do not expect students to conform to a set speed.

j) Use the autoharp to strum rhythm for the accompaniment.

run -- even, short strokes in rapid succession
skip -- long, short, long, short
march -- even short strokes in march tempo
walk -- even long strokes in a walking tempo

k) Clap various rhythms. Ask students what their feet would do if they sounded like the rhythm clapped.

l) Use body accompaniments, such as:

- clapping hands -- the tips, the palms
- tapping feet
- slapping chest
- slapping forearm
- snapping fingers
- popping or clicking the tongue
- clapping hands with partners
- playing various rhythmic games

9. <u>Ideas for Imitative Movement (Mimetic Play) to Music</u>

a) Movement should always be to the beat, tempo, and dynamics of the music.

b) Imitate animals and the way they move and feel. Include:

alligators	horses
butterflies	ponies
large birds	monkeys
small birds	snakes
kangaroos	crabs
elephants	frogs
chickens	lions
donkeys	bears
rabbits	ducks
geese	mice
fish	cats
cows	dogs
bugs	bats
owls	goats

Add musical accompaniment.

c) Imitate various elements of nature, e.g., clouds, wind, rain, snow, fog, and a storm. . Add a musical accompaniment.

d) Imitate objects dealing with the water, e.g., boats, waves. waterfalls, seaweed floating, and buoys. Add a musical accompaniment.

e) Imitate how people feel, e.g., sad , angry, frightened, funny, sleepy, and disappointed. Add a musical accompaniment.

f) Provide musical accompaniment to students as they imitate:

- horses galloping
- a band marching
- snowflakes or raindrops dancing
- birds running on the lawn
- sunbeams dancing
- dogs or squirrels frolicking
- flames shooting up in a fireplace
- woodpeckers tapping on a tree
- hammering a piece of wood
- boats tossing on waves
- moving on a swing
- frogs, rabbits, or grasshoppers hopping
- digging at the beach
- pushing a heavy wagon
- picking fruit
- jumping rope
- playing hopscotch
- wading through mud

10. Suggestions for Teaching Singing Games (examples: "Looby Loo," "London Bridge")

a) Study the directions of the singing game thoroughly beforehand. Write any difficult directions on a card that you can carry in the hand.

b) The "dance" should be one in which the basic movements required are already familiar to the children.

c) Teach the game in context with the music. The children should learn both the music and the physical movements at the same time.

d) Ask children for ideas on what to do for "you do the Hokey-Pokey," "Heigh ho, the Derry-O" or "Here we dance Looby Loo."

e) It may be necessary to "walk" through the game once or twice at a slower tempo after the children have responded to the music several times.

f) Encourage the students to move to the music at all times. The children should not just walk around in a circle in "The Farmer in the Dell." Have children first clap and step to the beat of the music, and then walk to it.

IN GENERAL IT IS BETTER TO HELP STUDENTS DEVISE THEIR OWN GAME ACTIONS THAN TO TEACH THEM SPECIFIC STEPS AND MOTIONS. THEY THEREBY LEARN TO MOVE WITH THE MUSIC AND TO DEVELOP ACTIONS RELATED TO THE TEXT AND THE PHRASES OF THE SONG.

11. Ideas for Creative Rhythmic Movement to Music

a) It is generally recommended that the following yearly sequence should be used in creative movement in your class:

- a child-created movement, where the teacher improvises an accompaniment to movement initiated by the child
- early intepretive movement based on songs, where the child creates movement to fit the words and mood of the song
- movement with percussion instruments, whereby the teacher plays various rhythms and the child moves to the patterns in any way that suits him.
- fundamental movement in a more restricted pattern of walking, running, etc.
- the use of recorded music for free rhythms and fundamental or axial movement

b) Motivate and stimulate, but try not to be too specific.

c) Provide opportunities to listen quietly before asking the children to move.

d) After the creative movement, compliment the children on good points, and repeat the cycle.

e) Be sure the class has had an opportunity to listen to the entire record at least once before an attempt is made to dramatize it.

f) Before each repeated listening, give the class something new to listen for.

g) Act out only one section at a time.

h) To stimulate creative response, ask: Can we notice places where the music --

- goes faster
- goes slower
- climbs up
- slides down
- repeats
- stops
- has something different coming in
- stops and then goes on

i) Use paper streamers, scarves, kerchiefs, balloons to accompany creative response.

j) Use paper-bag masks to help the shy child.

k) Let students close eyes. Let them listen and think what they can do to the music.

l) Use words and word pictures, and get verbal responses from the students to elicit pictures.

m) Show pictures to stimulate imagination.

n) Tune in imaginary TV sets. Let the students close their eyes. As they listen they imagine what the music makes them feel like doing.

o) Divide the class into groups. Ask the seated groups to watch for movement that looks like the music.

p) Simplify class procedure and avoid crowding by assigning a starting place on the floor to each member of the class or group. The simple instruction, "Group One, take your dancing places," will save time and make the activity more effective.

q) Remind children often that dancing will be more fun if they think of the music the whole time and not of themselves. The teacher should compliment the children by saying, "I can see the rhythmic patterns of the music in _____'s foot patterns," or, "See how _____ shows that long melody in her dance."

r) Use a "test" device. After a piece is replayed several times, ask the children to dance it, to see if they really know the music.

12. Ideas for Planning

a) Some movement must occur at every music lesson. Sometimes it will be the main activity; at other times it will have a relatively minor role in the lesson.

b) Children tire quickly as a result of movement. Plan to alternate movement with quiet activities in which children are seated.

c) Plan to teach some movement skills even though the emphasis will be on the music. Work on ways to move the body, various types of movement, and using space (see pp. 46-60).

d) Always prepare the children for movement by having them first listen to the music and respond to it in their seats.

e) Use movement to recorded music at least TWICE a week. Also move to songs, both familiar and unfamiliar.

TWO SAMPLE LESSON PLANS--RHYTHMIC MOVEMENT
(also see plans on pp. 20-23, 73-75, 83-84)

PLAN 1

Time of Year: October or November

Length of Lesson: 15-20 minutes

Physical Setting: Children on floor in front of teacher; plenty of space on the floor

Activities: Listening, rhythmic movement

Development of Concepts of: Duration, rhythm, rests

Objectives:

1. The child will indicate an awareness that some tones are held longer than others by using sustained movements on the long tones and short, jerky movements on the fast-moving tones of Ussachevsky's "Composition."

2. The child will indicate an awareness that music consists of both tones and silences (rests) by moving on the tones and stopping on the rests of Ussachevsky's "Composition."

Materials: phonograph, Ussachevsky's "Composition" (Sounds of New Music, Folkways FX 6160)

Activities:

1. Ask the children to listen to the piece of music and state how it makes them feel. Play "Composition."

2. Briefly discuss their first reaction to the music. Ask the children to listen to it again and tell you whether or not the piece is sung. (Note: The music is electronically produced). Play an excerpt.

3. Replay the music, asking the children to watch you as you move your hands in sustained movement to show long tones, and in short, jerky movements for quick-moving tones. Discuss. Replay the music, having the children imitate the teacher's movement.

4. Have the children take their places on the floor. Set the stage for movement (see this guide, pp. 49-51). Ask the children to move their bodies slowly, with long movements, as you sing a long tone. Repeat, using quick-moving action for short, quick-moving tones.

5. Replay the music, asking the children to move in either a sustained or quick-moving manner as suggested by the music.

6. Have the children sit in front of the teacher. Replay the music, asking them to raise their hands when the music stops or rests. The teacher may set an example and then let the children do this independently.

7. Practice moving in one place, stopping when the music rests, as the record is replayed.

8. Have all the children find places on the floor. Then ask them to concentrate on two things: the movement corresponding with both sustained and fast-moving tones; and the rests, with a corresponding halt in movement.

9. For evaluation purposes, the teacher can select a few children to "dance" for others; or half the class can move while the others watch, and vice versa.

PLAN 2

Time of Year: April or May

Length of Lesson: Approximately 25 minutes

Physical Setting: Children on floor, grouped around teacher

Activities: Movement, singing, playing instruments, creating

Development of Concepts of: Repetition of musical material, pitch, melody

Objectives:

1. The child will indicate an awareness that a tonal and rhythmic pattern within a piece may repeat by clapping, playing, and adding the same rhythm instrument accompaniment to the "Ya, Ya, Ya, Ya" pattern of "Before Dinner."

2. The child will indicate an awareness that a tonal pattern and melody has tones of varying pitch by playing the two tones used in the "Ya, Ya, Ya, Ya" pattern of "Before Dinner."

Materials: "Old MacDonald" (familiar song), "Before Dinner" (new song), pictures of vegetable garden, jug, various rhythm instruments, step and resonator bells

Activities:

1. Review familiar tune "Old MacDonald." Guide the children to act out the duck, cow, pig, etc. as they sing the part.

2. Teacher sings "Old MacDonald" on la, and claps on the "e-i-e-i-o" repeated patterns. Ask the children to sing on la and clap whenever "e-i-e-i-o" occurs.

3. Repeat the tune with la, but sing "o-i-e-i-o" each time it repeats.

4. Introduce "Before Dinner" as an African children's song. Sing the tune, asking the children to tell you what the song is about. Repeat the tune, asking them to make motions of their hands describing "hoe our garden," "carry jugs of water," "pound the yellow corn," and "stir our pots." Show pictures and guide children, as needed.

5. Isolate "Ya, Ya, Ya, Ya." Sing the tune and clap on "Ya, Ya, Ya, Ya" pattern. Have the children repeat this exercise.

6. Sing the tune, with the children joining in on both "Ya, Ya, Ya, Ya" patterns. Ask the children to select a rhythm instrument that might sound well with the pattern (perhaps: coconut shells, wood blocks, or rhythm sticks). Add the instrument to the rhythm for "Ya, Ya, Ya, Ya."

7. Resing the tune, adding the instrument for the repeated pattern. Some children should clap the rhythm of this pattern.

8. Have the children sing the tune, using their hands to describe the words, and adding instruments.

9. Teacher sings "Ya, Ya, Ya, Ya" slowly, and guides the children in moving their hands to the pitch levels of this pattern:

Illustrate the pattern on paper or on a chalkboard. Have the children move their hands (or whole body) to show the pitch levels.

10. Play the "Ya, Ya, Ya, Ya" pattern on step bells as the children observe and move their hands to the pitch levels. Then have various children play this pattern. Resing the tune, with one child playing "his" pattern when it occurs. Repeat, using other children.

11. Isolate the two resonator bell tones needed for "Ya, Ya, Ya, Ya." Repeat activity #10 above. Also add a rhythm instrument and clapping each time the pattern occurs.

12. Repeat the entire song with motions, adding clapping, rhythm instruments, and bells, as appropriate.

PLAYING INSTRUMENTS

1. Outcomes of Playing Instruments

Through the playing of various melody, rhythm, and harmony instruments, the student should:

- be helped to understand the basic elements of music; i.e., melody, rhythm, harmony, form, tone color, and dynamics
- begin to discriminate sounds, tone qualities, and color by experimenting with and playing instruments
- learn the proper care, use, and techniques of playing each instrument
- feel at ease in playing many types of instruments
- learn how to play instruments in ensemble
- grow in his creative abilities by composing instrumental compositions, learning how to improvise various melodic and rhythmic patterns, and participating in determining an appropriate rhythm orchestration for a piece of music
- learn to listen critically to his own playing
- develop standards for judging his own group's playing and the playing of other groups
- expand his interests in playing musical instruments

2. General Teaching Suggestions -- All Instruments

a) Respect for any instrument will develop when the children sense the teacher's respect for, and enjoyment of, the musical values of the instrument.

b) Encourage students to hold and to play instruments correctly at all times.

c) Encourage students to experiment to obtain different effects.

d) Teach students to distribute and handle instruments quietly and cooperatively.

e) Set up routines for distributing instruments, such as:
- one student distributes instruments to all
- students line up and select instruments closest to them
- each row selects different instrument

f) Introduce only one instrument at a time.

g) Use familiar music when introducing an instrument, since this helps the student tell more easily whether or not he is playing correctly.

h) Rotate all available instruments within a lesson (or within a series of lessons), so that every student has an opportunity to play all instruments.

i) Expect imprecision and crudeness at the beginning level of learning instruments. At the beginning levels the process rather than the final product is the prime consideration.

j) Encourage students to play musically rather than produce noise, no matter what instruments they play.

k) Instruments should be used for the musical development of all the students, not just for those students who play them well.

l) Have students listen to and evaluate their own playing.

m) Songs, recordings, and piano music should not be dominated by the instrumental sounds, but rather should serve as a background enrichment.

n) Occasionally the song text may suggest ways to use instruments.
Examples: Jingle Bells (wrist bells)
Ding ding dong (F F C - resonator bells)
Pop (goes the weasel) (tone block, cymbals)

o) Have a music table or corner where several instruments are displayed, to allow students to play and practice instruments independently.

3. Melody Instruments

a) Types to use

* step bells
* resonator bells
* tone, melody, or song bells, tuned glasses
xylophone, marimba
Swiss melodé bells (hand bells)
piano or organ
(* necessary)

b) A sequence of activities--melody instruments

1) Introduce the instrument,
- play it
- discuss its name, parts

2) Play familiar melodies on it, emphasizing how it is played.

3) Play short, repeated melodic figures that move by step from familiar melodies, such as:

Hot Cross Buns

Hot Cross Buns

London Bridge

Fal-ling down fal-ling down

Looby Loo

All on a Sat-ur-day night

4) Encourage students to play the above figures.

5) Play scale passages and short melodic figures with single intervals, repeated by students.

6) Develop skills needed to play the specific instrument.

c) General teaching suggestions -- melody instruments

1) The introduction to all melody instruments should feature the student's hearing how the instrument is played in a musical way.

2) Allow time to explore the instrument and to talk about it. Children should be allowed to discover the sound it makes and how, and ascertain the various moods it can create.

3) Help students to produce a good tone quality on each instrument by stressing some technical facility.

4) Encourage the students to play the instruments for various activities, as an accompaniment to singing, listening, and rhythmic activities, as a solo, and in ensemble with other students.

d) Keyboard-type instruments

(including marimba, xylophone, song bells, resonator bells, piano)

1) Besides their musical and expressive values, they provide a visual and physical representation of melodic movement and harmony which is perceived first through the ear.

2) Suggested activities

- Find low, high pitches on the instrument.
- Find pitches near each other and far apart.
- Match pitches sung or played on another instrument.
- Play and sing the same pitch twice.
- Establish the pitch of songs by playing the key note and the starting pitch (see pp. 31-32).
- Establish tonality by playing the I chord.
- Play at certain times in a song to emphasize a particular musical idea (an interval, a repeated tonal pattern, etc.).
- Play a given tonal pattern each time it occurs in a song.
- Play a pattern and have children sing it back.
- Use for special musical effects to enhance music, and as sound effects for language arts activities (stories, creative dramatization).
- Let children play familiar tunes by ear.
- Teach the arrangement of the keyboard (black and white keys).
- Improvise, create melodies and/or tonal patterns, harmonic sounds, introductions, interludes, codas.
- Learn about the science of sound from the construction of the instrument (example: piano -- size of strings, vibration of sounding board, function of pedals).

4. Rhythm Instruments

a) Suggested uses:

- Highlight the beat.
- Play the melodic rhythm (the word rhythm), as
  ("London bridge is falling down").
- Underscore a rhythmic pattern
  (examples: rhythm sticks continue to play rhythmic pattern for 'Three Blind Mice' --4/4 --,as rhythmic ostinato, as entire song is sung or played

  OR

  tone blocks continue to play rhythmic pattern for "Pop Goes the Weasel"--6/8 -- as rhythmic ostinato as entire song is sung or played.
- Play strong, weak beats.
- Play the first beat of the metric grouping (for)
- Play an accompanying figure
  (example: a basic accompanying figure of 4/4 in many Latin American works can be played throughout).
- Play original rhythmic patterns to a piece.
- Use in rhythmic echoes and rounds
  (example: Teacher claps , children echo this on drums or rhythm sticks).
- Play weak or afterbeats (especially useful in "rock" music of today 4/4 and many spirituals, as:

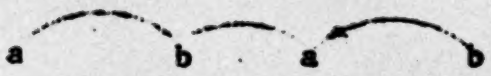
Michael, Row Your Boat

Rhythm sticks
or drum

- Highlight dynamic changes (add, delete,. change instruments when musical dynamics change).
- Highlight the mood (use triangles for soft, bell-like passages, cymbals for clashing passages, etc.).
- Use for improvisation.
- Use for sound effects (in learning about tone, and as appropriate language arts and physical education activity to accompany stories, dramatics, and movement).
- Use to highlight phrase structure, such as:
  . playing at beginning beat of each phrase
  . clashing cymbals at end of phrase
  . changing instrument for contrasting phrase, and
  . using same instrument for repeated phrase

Example: Jingle Bells

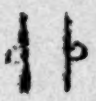
Play Beat:



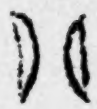
triangle bells triangle bells

- Use to accentuate sections (use different instruments for Section a and for Section b).
- Highlight changes in tone color (use one type of instrument when man sings or strings play, another type when woman sings or woodwinds play, etc.).
- Highlight tempo and tempo changes.
- Highlight certain words of the text.
  - . Use triangles on "Twinkle twinkle."
  - . Use rhythm sticks on "clap, clap" etc.

b) Rhythm instruments to be used

Instrument	Symbol	Uses	How To Play
* Rhythm sticks (Note: Chop sticks are an effective and <u>quieter</u> substitute for rhythm sticks and should be used occasionally.)	X	Fast music, light music, beats, rhythmic patterns, short note values	Hold one in each hand and strike upper portions together. 1) Hold one stick steady and strike it near the end with second stick. 2) Both sticks are hit in criss-cross fashion. 3) For notched rhythm sticks, rub one on notches of the other in escaping fashion away from body.
* Drums (all types, including hand drums, except conga, bongos)		Beats, accents, metric units, slow and heavy rhythm	Strike drum <u>quickly</u> with beater, finger tips, palm. Make the beater or hand <u>bounce</u> off the head of the drum. 1) Hit on the center. 2) Hit on the rim. 3) Alternate center, rim.
Sand blocks		Soft music, fast melodic rhythm, sound effects and special effects	Rub together. <u>Do not</u> strike them together.
Rhythm board		Beat, special effects for scratching	Rub stick into notches with motion away from body.

* Necessary part of equipment for preschool

Instrument	Symbol	Best Used	How to Play
* Tone blocks, wood blocks		Steady beat, accents, pronounced rhythm	1) Strike lightly with bouncing motion above hollow end, near the edge. 2) Notched tone blocks may be rubbed or scraped with a motion away from the body.
* Cymbals		Accents, climaxes, special effects	1) Holding one cymbal in each hand, strike together moderately by moving one hand up and the other hand down. Allow sound to go outward by facing cymbals away from face of player. 2) Play on edge by holding one horizontally and tapping the edge with the tip of the other, held vertically. 3) Strike a horizontally held cymbal lightly with a metal beater or mallet and use similarly to a triangle.
* Triangles		Slow music, soft, long notes, light accents, special effects	Hold the triangle by a string or a handle and strike lightly with a metal beater at the base, inside or outside the triangle. The tone may be prolonged by jingling the beater on the inside of the triangle. To stop the tone, touch the triangle.
Gongs		Special sound effects	Hold the gong away from the body, striking it and bouncing away from it with a mallet.
* Jingle, wrist bells		Fast, light, or excited music, beat, accent	1) If on a stick, shake it vigorously. 2) If on an elastic band (wrist bells), shake in hand or wear around the wrist or ankle. Note: Silence bells by quickly placing the hand over them.
Jingle sticks (clogs)		Fast, light, or excited music, beat, accent	Hold in one hand and tap the stick briskly against the palm of the other hand in such a way that the jingles are free to rattle.

* Necessary part of equipment for preschool

Instrument	Symbol	Best Used	How to Play
* Tambourine		Shaking effects, light and pronounced rhythm, accents, Spanish-type music	1) Shake briskly and stiffly in air. 2) Hold the tambourine in one hand at the place where there are no jingles. Play by striking the tambourine head against the heel or fingers of the other hand, or against parts of the body (legs, elbows, side of body).
Coconut shells		Fast, light music, accents, "clip-clop" of horse, galloping music	Hold one in each hand, with open part of shell facing outward. Strike together gently.

c) Classification of rhythm instruments

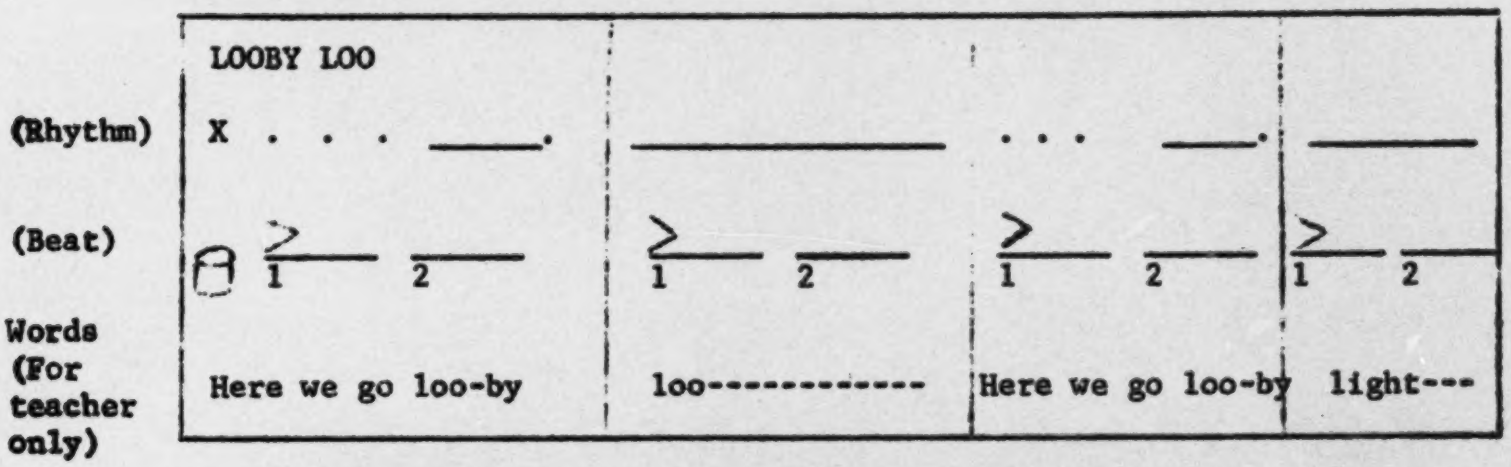
- Wooden instruments that click:
  rhythm sticks, coconut shells, wood blocks, tone blocks
- Metal instruments that ring or jingle:
  cymbals, triangle, jingle (wrist) bells, jingle clogs and sticks, tambourine, gong
- Instruments that swish or rattle:
  sound blocks, rattles
- Instruments that boom or thud:
  drums (tom-tom, large drums, hand drums)
- Instruments that scratch or scrape
  rhythm sticks, rhythm board, wood blocks with notches

d) Some additional teaching suggestions--rhythm instruments

1) Develop musical discrimination through a suitable choice of instruments. Ask:
   - Is the sound short (tone block) or is it held long (triangle), or is it sometimes both short and long (drum)?
   - Is the sound high or low (pitch)?
   - Does the sound ring?
   - Is the sound dull and dry?
   - Is the sound loud or soft, or can the instrument play both loudly and softly?
   - Can the instrument play as well fast as slow?

2) Make a simple, rhythm arrangement and notate it on chart paper for future use.

An example of one suitable for your children might be:



3) Before letting the students play rhythm instruments, the teacher should have children:
   - develop a basic familiarity with the music
   - move (clap) to feel the beat, rhythm, phrase, or that aspect of the music that is to be highlighted by the instruments
   - respond as if they were playing their instruments in the appropriate manner and at the appropriate time
   - make believe they are playing <u>each</u> of the parts called for (the beat, the rhythm, etc.).

   Note: Preparation is needed before allowing students to use rhythm instruments to enrich and highlight the music.

   NO CHILD SHOULD BE FORCED TO PLAY AN INSTRUMENT. NEVERTHELESS, STUDENTS SHOULD GET EXPERIENCE IN PLAYING ALL INSTRUMENTS AND NOT BE ALLOWED TO CHOOSE CONSTANTLY THE INSTRUMENTS THEY WANT TO PLAY.

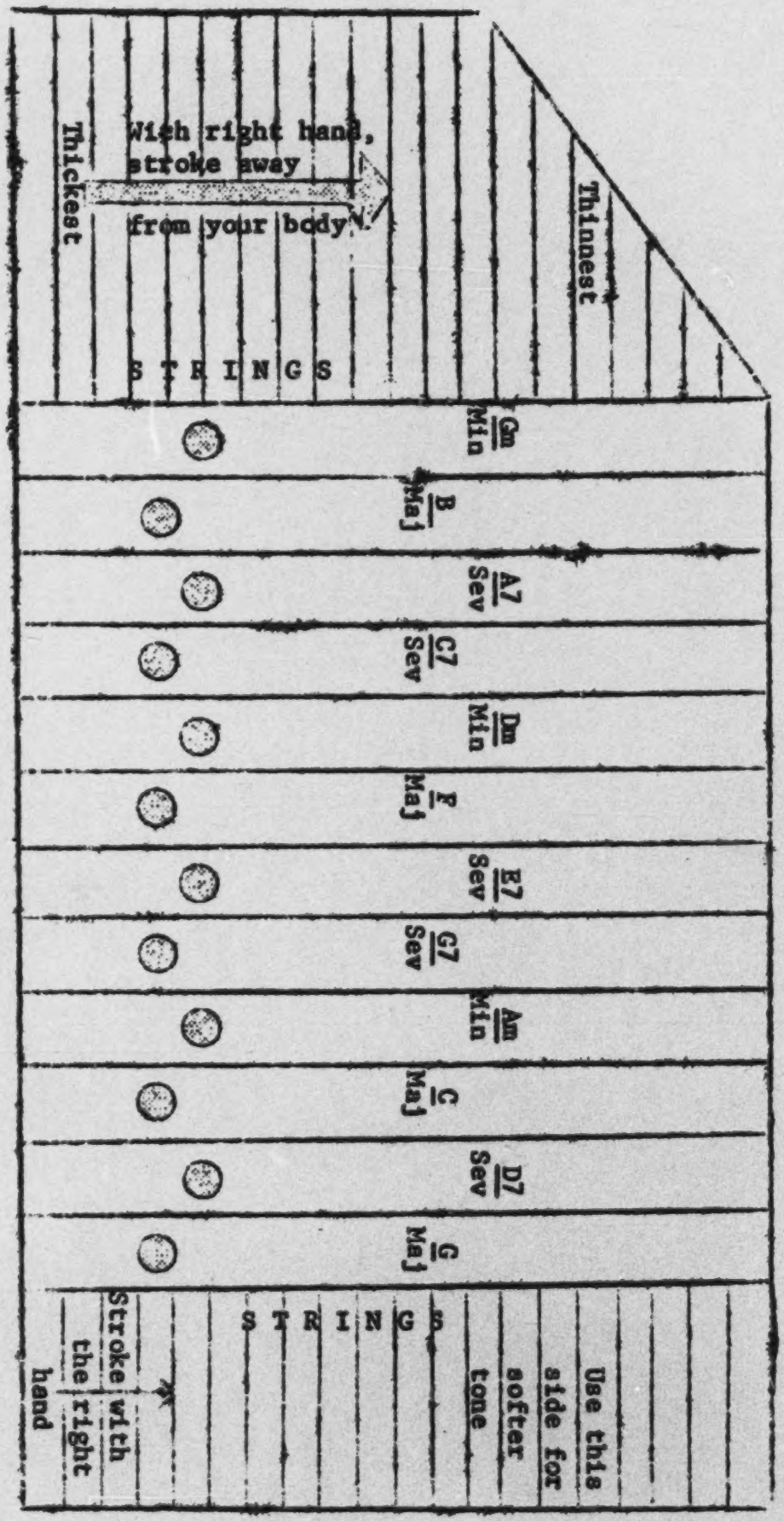
5. <u>Harmony Instruments</u>

   a) <u>Types</u> (note: Only one type is really necessary for the class, although different types will enhance the children's experiences.)
      - autoharp (one 5-bar, three 12-bar)
      - ukulele
      - guitar (only if teacher can play it)
      - piano
      - strumming instruments

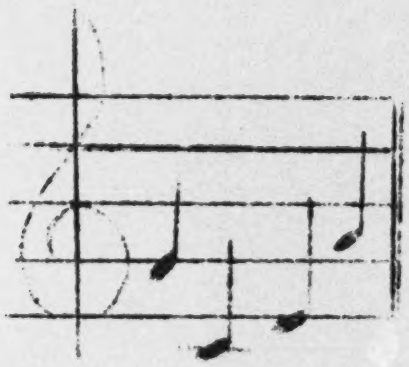
   b) Harmony instruments are used to--

      - underscore the basic harmonic progression of songs
      - teach the meaning of harmony and harmonic change
      - provide examples of various types of accompaniments
      - provide means to create original rhythmic accompaniments
      - teach the science of sound (string thickness, length, vibration, etc.)
      - establish tonality before singing
        . determine the key and scale degree on which the song begins
        . sound the I, V, I and I, IV, V, I to establish the key
        . sing DO, then sing to the scale tone on which the song begins
        . establish the meter and tempo with a 2-bar introduction

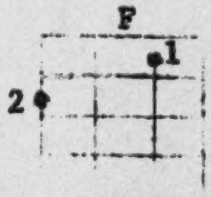
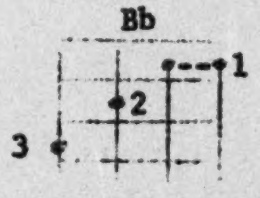
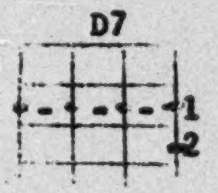
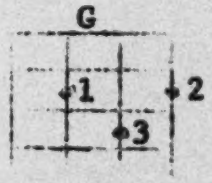
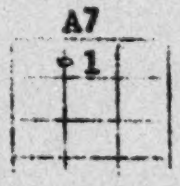
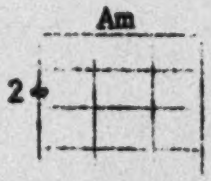
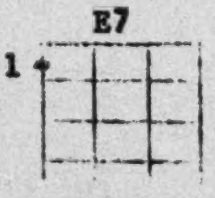
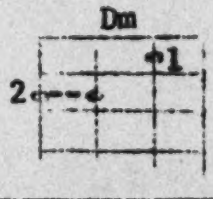
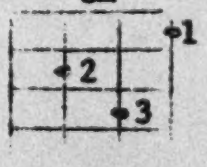
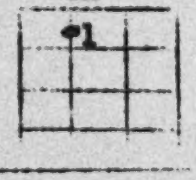
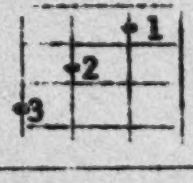
      <u>Note</u>: <u>Because of the difficulty involved, children should rarely be given the opportunity at this level to play these instruments</u>.


Play here for full tone
Press 1 chord bar at a time with your left hand placed under the right hand.
12-BAR AUTOHARP CHART
(for teacher's reference)
12 CHORD BARS
Thickest
With right hand, stroke away from your body.
Thinnest
STRINGS
Cm Min
B Maj
A7 Sev
C7 Sev
Dm Min
F Maj
E7 Sev
G7 Sev
Am Min
C Maj
D7 Sev
G Maj
Use this side for softer tone
STRINGS
Stroke with the right hand

G C E A



CHORD NUMERALS

KEY	I(1)	IV	V7
C	C	F	G7
F	F 	Bb 	C7
G	G	C	D7 
D	D	G 	A7 
Am	Am 	Dm	E7 
Dm	Dm 	Gm 	A7 
Em	Em	Am	B7 

UKULELE CHORD CHART
(for teacher's reference)

c) Autoharp strumming skills for the teacher

- Find the chords needed and finger them, using the second, third and fourth fingers of the left hand.
- Press the chord bar down quickly and <u>firmly</u>, pressing only one bar down at a time.
- Hold the pick between the thumb and forefinger of the right hand.
- Use a felt pick for a soft effect and a plastic pick for louder tones.
- Establish the tempo of a song by playing introductory chords in a desired tempo.
- Strum the strings quickly to the right of the bars with the right hand, away from the body (from the lower to the higher pitched strings), using a sweeping motion.
- Strum to the strong beats of the melody or strum on all beats of each measure:
  2/4 --strong, weak
  3/4 --strong, weak, weak
  4/4 --strong, weak, weak, weak
  Fast 6/8 --strong (1), strong (4)
  Slow 6/8 --strong, weak, weak, strong, weak, weak.
- Vary the pressure on the bars and the pick to produce variations in volume and quality.
- Strum on either side of the bars, although a better tone is obtained by strumming to the left of the fingerboard.
- Learn various ways of strumming:
  . Use single stroke for a relaxed, easy movement (one stroke to a pulse).
  . Use um-pah-pah for slow 3/4.
  . Use rapid strumming for very rhythmic and energetic songs.
  . Strum the lower strings on the main beat and the upper strings on the other beats.
  . Strum only the thick strings for Indian-music effect.
  . Use only the thin strings for light-sounding accompaniments.

6. <u>Orchestral Instruments</u>

No formal instruction in how to play any orchestral instrument is to be given. However, instruments should be available and shown to the children for:

- discriminating their tone quality
- learning their essential parts
- using them to develop pitch discrimination (especially useful would be the string instruments or the tympani--play matching games, where the teacher sings or plays a tone on the piano, pitch pipe, etc., and asks children to pluck the right string or strike the tympani)
- reinforcing song melodies on these instruments
- simple accompaniments to songs (use plucked open strings of cello, bass).

7. Ideas for Planning

a) Children enjoy playing instruments. If you have difficulty getting the children to respond to other musical activities, plan to include the playing of instruments more frequently than usual.

b) At least one lesson per week should involve the playing of rhythm instruments to develop understandings about beat, rhythm, tempo, dynamics, tone color, phrases, and other elements of music.

c) Frequently use melody instruments to help the children visualize melody and pitch. Regardless of the lesson planned, always have the step or resonator bells and some rhythm instruments close at hand.

d) In a lesson, alternate the playing of instruments with other activities (listening, movement, singing). Too much of one thing will create apathy and boredom.

e) Use instruments for lessons focusing on singing, listening, and rhythmic activities.

TWO SAMPLE LESSON PLANS--PLAYING INSTRUMENTS
(also see plans on pp. 20-21, 42-43, 58-59, 83-84)

PLAN 1

Time of Year: September or October

Length of Lesson: 15-20 minutes

Physical Setting: Children on chairs, grouped around the teacher

Activities: Playing instruments, listening, rhythmic movement, creating

Development of Concepts of: Rhythmic patterns, tone color, dynamics, beat

Objectives:

1. The child will indicate an awareness that tones of different durations make up rhythmic patterns by clapping, playing, and creating various rhythmic patterns as played by the teacher and other children.

2. The child will indicate an understanding that the tone block has a unique tone quality by experimenting with sound on the instrument, and by identifying the sound from several different rhythm instrument sounds.

3. The child will indicate an understanding that music may be soft or loud by playing the tone block at the appropriate dynamic level when listening to Holst's "Jupiter."

4. The child will indicate an awareness that music has a strong beat by moving and by playing tone blocks on the strong beat of Holst's "Jupiter."

Materials: phonograph, Holst's "Jupiter" from THE PLANETS, tone blocks, drums, rhythm sticks.

Activities:

1. Show children the tone block. Ask various children to experiment in making sounds with the instrument. Decide on various ways to play the instrument which will elicit an interesting, clear tone. Have all the children imitate the style of playing given by one child and/or teacher playing.

2. Distribute tone blocks to the children. If too few instruments are available, the children without instruments may clap and/or imitate playing the instruments. Ask the children to tap (or clap) whatever you clap after you say "Go."

   Example:

   Say: "My turn." Clap "Go" (The children imitate on their instruments.)

   Use various rhythms, as:

   Check on developing techniques for playing the tone blocks.

3. Choose one child with a good sense of rhythm to be "the leader," as other children follow his rhythms. Continue, using other children to make up simple rhythms.

4. Ask the children to place instruments under their chairs. Play Holst's "Jupiter" from THE PLANETS (or any piece which is loud and forceful), asking the children to listen to the piece quietly, and to imagine what the music might be trying to say. Briefly elicit verbal responses from the children after the recording is played.

5. Replay, asking the children whether the music is:

   - vocal or instrumental
   - loud or soft
   - fast or slow
   - dancelike or marchlike

6. Children stand and stamp on the heavy 1's of the $1\ _{2}\ 3$ as the music is replayed. Also encourage other types of movement to depict heaviness in music. Repeat the music several times, with children doing various creative movements on the heavy 1's of the $1\ _{2}\ 3$.

7. Teacher takes the tone block and plays it softly with music. Discuss the inappropriateness. Generalize that when music is loud the instrument should be played more forcefully.

Have the children take tone blocks and illustrate soft playing; then loud playing. Replay the music, with children playing (and clapping) with force to the loud music.

8. Replay, with the teacher playing the tone block off the beat, in an irregular, unsteady pulse. Then play on the 1's of the 1 2 3. Have the children raise their hands when the tone block is on the beat. Then have them play instruments on the 1's, with the music.

9. Teacher takes two familiar rhythm instruments (perhaps the drums and rhythm sticks) and plays each of them. Ask: "Which one sounds more like the tone blocks?" (rhythm sticks) Then the teacher plays all three instruments in varied order; ask the children to raise their hands each time the tone block is heard.

PLAN 2

Time of Year: March or April

Length of Lesson: Approximately 20 minutes

Physical Setting: Children sitting on chairs, clustered around the teacher

Activities: Playing instruments, singing, creating

Development of Concepts of: Pitch, melody

Objectives:

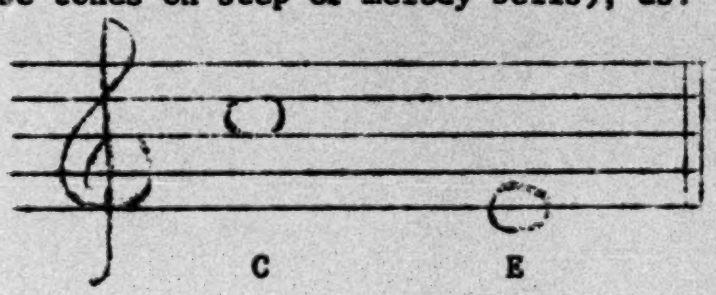
1. The child will indicate an awareness that instruments of different sizes have different pitch by choosing which of two bells is being played on the basis of its size and pitch.

2. The child will indicate an awareness that a melody has tones of varying pitch by making up melodies using the G and E pitches on the resonator bells.

Materials: resonator bells (high C, second line G, and first line E)

Activities:

1. Isolate the tones high C and low E on the resonator bells (or use these tones on step or melody bells), as:



Show the children differences in size between the C (small) and E (big). Play the two tones and note that C is smaller in size and higher in pitch than E.

2. Have the children move their hands and body high as C is played and low when E is played. Have them repeat this exercise with their eyes closed.

3. Call on various children to play the C and E. Then play C-E and call on a child to play it. Repeat, playing E-C. Continue using such patterns as E-E-C or C-E-C, etc.

4. Teacher sings C-E with la. A child plays the correct pattern on bells. Repeat several times, singing various patterns with la.

5. Have the children close their eyes as the teacher plays C. Ask the children whether you played the big bell or the small one. They should identify the bell by its size and pitch. Repeat several times, calling on different children to select the correct bell.

6. Using G and E play various patterns, with the children echoing these patterns with la; e.g.

7. Encourage the children to come up and play various tonal patterns on the E and G bells and have the other children repeat the patterns.

8. Teacher plays a pattern using E and G, and makes up words to fit the tune, as:

Children repeat. Continue, using other patterns.

9. Encourage the children to add original words to various patterns as played by the teacher. If this activity is successful, ask some children to play a pattern on the E and G bells and then add words to their pattern.

CREATING

1. The Nature and Role of Creating

The creative act is one in which the individual reorders, reconstructs, or reorganizes known elements of his environment into patterns or activities new and satisfying to him. The creative response is a personal expression that indicates the student's own initiative and past personal experience. It may exhibit itself in several ways:

a) It may be a discovery of a new ability.

b) It may be a new insight or realized understanding.

c) It may be a venture into a new realm of experience.

The creative process starts with the child, is directed by the experiences that he has had, and ends in the form of a new expression. It involves the child and his creative power, feelings, and imagination; the action or interaction of his experience; and the outward form of expressing the creative act.

The explanation above makes it clear that all children can partake in the creative process. Nevertheless, it should be recognized that children differ in their creative potentiality. The task for music education in the preschool is to develop this potential of each student to discover and create new musical meanings which become significant to him in his life. Specifically, creative experiences in music in the preschool should help each student:

- develop his creative powers by giving him the opportunity to create new things and ideas in various musical media
- develop facility in creating music, and grow in his comfortable use of the expressive-creative act
- recognize and utilize the creative potential in all media of musical expression -- listening, singing, rhythmic movement, and playing instruments
- appreciate the creative works of others

Teacher guidance in the creative act is needed. One cannot abandon all control merely to gain complete freedom of expression. The teacher needs to set the stage for creating, helping the children to discriminate between several choices rather than telling the children what to do. Some "controlled" creativity, rather than complete freedom of expression without guidance, is recommended.

2. Stimulating a Creative Environment

a) Be willing to accept the individuality of each student.

b) Be willing to encourage contributions from all students.

c) Maintain a stimulating and informal atmosphere, and give guidance and encouragement, as needed.

d) Be more interested in the creative <u>process</u> than the product.

e) Teach from any occasion which arises naturally.

f) Be flexible. Anticipate and provide for the students' needs.

g) Strive for diversity rather than uniformity as a goal.

h) Do away with the imposition of adult standards.

i) Ask questions rather than giving answers, such as:

- What instrument would we use here?
- Can you show with your bodies how the music sounds?
- Can you add some words to Jimmy's little tune?

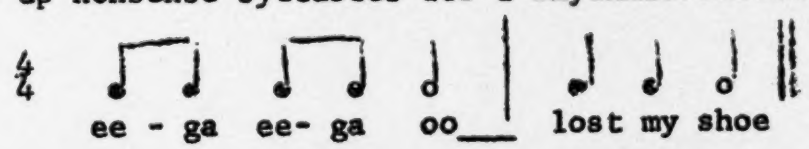
3. <u>Suggestions for Creative Experience in Music</u>

a) Make up a tune with the voice.

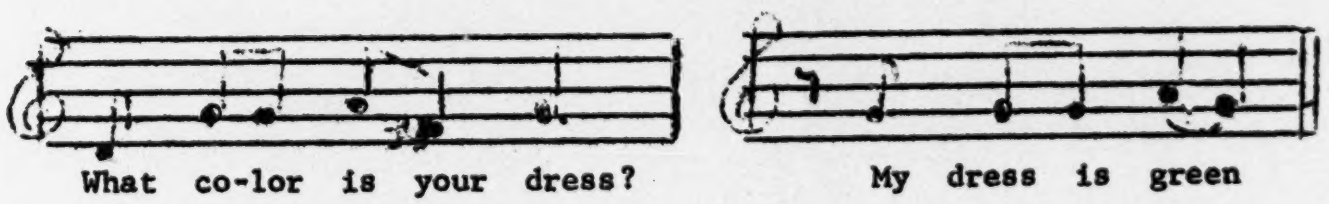
b) Add a melody to a nursery rhyme, a poem, a chant, or a sentence.

c) Experiment with producing different kinds of tones when singing.

d) Make up nonsense syllables for a rhythmic effect, such as:



e) Engage in singing conversations with the group, such as:



f) Complete an unfinished tune, such as:

g) Make up a tune, using two or three given tones, such as:

Tones: D, E

h) Make up new stanzas to songs.

i) Make up new words to familiar tunes.

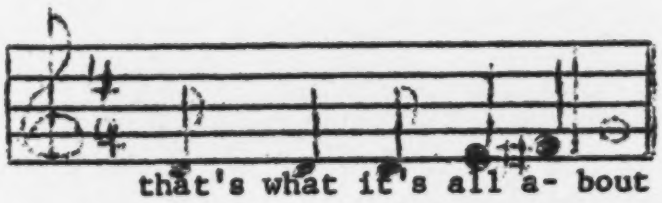
j) Make up a song or tune to depict a given mood.

k) Suggest various ways to sing a song.
(solo-- phrase 1, all--phrase 2, teacher-- phrase 3, solo-- phrase 4, etc.)

l) Discuss how a song should be interpreted:

- Should we sing loudly or softly, slowly or fast?
- Where in the music can we get faster?
- What rhythm instruments can be used?
- Should we clap at a special place? Where?

m) Play tunes or tonal fragments by ear, such as:



n) Make up melodies for instruments. Make up some melodies, using only two or three tones.

o) Make up introductions, interludes, and codas (endings) to songs.

p) Achieve various effects on instruments by playing them in different ways and in different combinations.

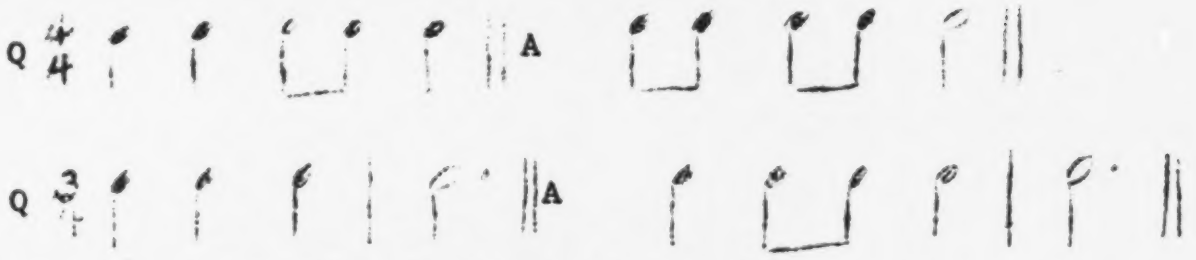
q) Create sound effects or a given mood, using rhythm instruments.

r) Select appropriate rhythm instruments to accompany singing, recorded music, and rhythmic movement.

s) Decide on the time and manner of playing instruments to accompany music.

t) Make up a composition for rhythm instruments.

u) Echo-clap questions and answers, such as:



v) Create body motions for rhythmic patterns.

w) Make up interesting rhythmic patterns.

x) Combine interesting rhythmic patterns.

y) Improvise rhythmic accompaniments.

z) Make up a dance for a song, recorded music, or improvised rhythms.

a[1]) Act out the words of a song.

b[1]) Impersonate song characters, moving to the music.

c[1]) Create free movement in accordance with various elements of the music.

d[1]) Describe in sound the story of "Goldilocks," "The Three Bears," or "Cinderella."

e[1]) Make up music and rhythms to go with the stories being read to the class.

f[1]) Make up descriptive titles for pieces.

4. Ideas for Planning

a) Some creative activities should take place at every lesson. Sometimes they can be the focus of the lesson; at other times, they can occur incidentally.

b) While creative movement is an important activity in developing creativity, try to use many activities which focus upon creating music, using either various sound-producing objects in the environment, the voice, or instruments.

c) You may have to provide examples for the children in order to stimulate various creative activities. Sometimes a model for the children to follow will help them to become more creative in their responses.

TWO SAMPLE LESSON PLANS--CREATING
(also see plans on pp. 58-59, 73-79)

PLAN 1

Time of Year: September or October

Length of Lesson: 15-20 minutes

Physical Setting: Children on chairs, grouped around teacher

Activities: Creating, singing

Development of Concept of: Melody

Objective: The child will indicate an awareness that a song has tones of varying pitch and duration by creating a song about an animal.

Materials: picture of an animal (bird, elephant, dog, giraffe, fish, etc.)

Activities:

1. Engage in musical conversation with the children. Ask the children to answer your questions by singing. Encourage contrasting "answers," using several words or a sentence.

   Examples:

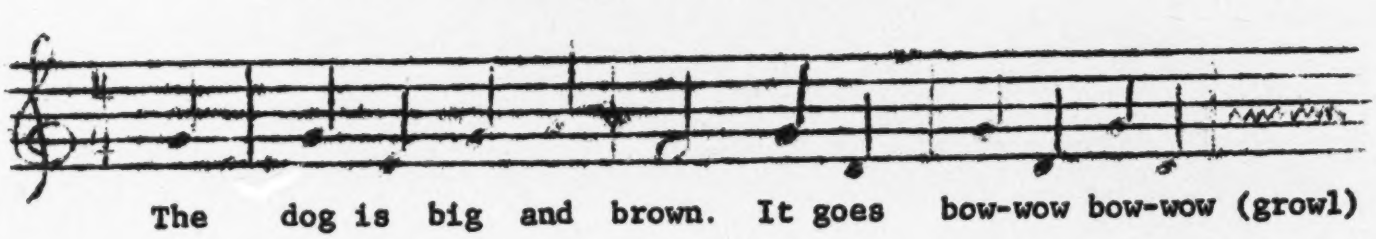
Provide examples of same and different by singing the same tune for an answer, then a different tune. Encourage the children to respond with different tunes, but also permit them to respond with the same tune.

2. Pick a few children to sing to each other, making up questions and answers as in activity #1 above.

3. Show the children a picture of an animal (bird, elephant, dog, giraffe, fish, etc.). Discuss the features of the animal, including its size, color, sound it makes, how it walks, what it eats.

4. Ask the children to sing about the animal. Guide them to use words describing the various features discussed in activity #3 above. Encourage different responses. Have all the children sing the response of one child.

5. Entire group sings one line of music. Teacher moves her hands to the pitch levels of the tune to help the children learn the tune. Repeat, adding a second line to the music. The first two lines might conceivably be:



While admittedly not particularly creative by adult standards, this piece might be an honest and excellent attempt at composition, and should be praised fully!

6. Continue the above process, adding a third, and even a fourth, line to the song. Have individuals create the tune, with all the children joining in. The teacher may wish to tape-record the song for future use.

PLAN 2

Time of Year: February - June

Length of Lesson: 20 minutes

Physical Setting: Children sitting on floor, clustered around the teacher; plenty of floor space in the room

Activities: Creating, movement, playing instruments

Development of Concepts of: tempo, dynamics, rhythm, mood

Objective: The child will indicate an awareness that tempo, dynamics, and rhythm affect mood in music by creating a rhythm instrument accompaniment for a dramatization of parts of Little Red Riding Hood (or any other favorite story)

Materials: story of Little Red Riding Hood (or any other favorite story), various rhythm instruments

Activities:

1. At a previous time, read or tell the story of Little Red Riding Hood to the children. At this time, briefly review the story. Ask the children to dramatize parts of the story, e.g.,

   a) Imagine you are Red Riding Hood as she walks through a lovely forest. Show how happy she is as she is going to see grandma. Show how she watches a beautiful bird fly from tree to tree.

   b) Show what grandma looks like. How does she walk? How does she talk?

   c) Move like a hungry wolf. Show how he hides as he sees Red-Riding-Hood walking in the woods.

   d) Show Red Riding Hood as she might look when scared.

2. After the dramatization, bring out several rhythm instruments already familiar to the children. Say, "Watch the way I play them as you again act out Red Riding Hood." The children repeat dramatizations in activity #1 above as the teacher adds rhythm instruments to accompany the movement of the children and the mood of the story. Call attention to how dynamics, tone color, and tempo vary according to the actions and mood of those children who are dramatizing the story.

3. Repeat the dramatization, asking only a few children to move. Ask a child to add rhythm instrument "sound effects" to describe the actions of the characters. Give the children a chance both to dramatize the story and to add the instruments. Use various instruments, dynamic levels, and speeds to accompany the actions of the actors. Also experiment with using less appropriate instrumental accompaniment, and notice the effect on mood.

4. If time and interest permit, dramatize the entire story, using rhythm instrument accompaniment. Also use other sound effects, and encourage the children to do the same with other favorite stories.

SECTION III
Materials and Activities

A. HOW TO USE THIS SECTION

The instructional material in Section III is divided into three levels which roughly correspond to three 3-month periods during the school year:

Level I--September, October, November
Level II--December, January, February
Level III--March, April, May, (June)

The material in Levels II and III is relatively more complex than that for Level I. Each level has approximately 40 songs and 40 recordings listed. The teacher should provide the children with as many different types of musical experiences as possible, but should not feel that every song or recording must be taught. The teacher should aim for a minimum of 24-30 songs and recordings for each 3-month period (two to three new songs and recordings per week). Supplementary song lists appear in each level, from which the teacher may choose other songs found in the Songbook. Hopefully, the teacher will select music of all types rather than narrow the children's experiences to the traditional nursery school repertoire. Regardless of the music chosen, emphasis should be placed on developing an emotional response to, and feeling for the music and how the elements of music--tone, rhythm, melody, harmony, form, tone color, and dynamics--contribute to this response.

The three instructional levels in this guide contain suggested materials, activities, and evaluation techniques. While many specific ideas are provided, there has been no attempt to outline a day-to-day sequence of instruction. Any sequence that the teacher deems appropriate for her group would be acceptable, provided that the children receive as much varied experience with music as possible. There is no correct sequence, especially if we wish to develop a child's perception of the many phases of musical experience. From the large amount of material presented, it is hoped that the teacher will organize specific lesson plans in accordance with the overall goals of the program and the background and musical development of her children.

Each level is divided into several parts:

Songs for the Level
Recordings for the Level
Additional Songs for the Level
Evaluation Procedures for the Level

The material listed is arranged according to approximate difficulty. Thus, the first few songs are generally easier to teach and sing than those listed in the back of the section. The teacher, in selecting her material, should not follow the sequence one by one. Rather, she should choose songs or recordings from the easier grouping first, and use the material listed at the end for later activities for each level.

Following each song and recording are some suggested activities. Again, these activities need not be followed in order. The teacher may wish to use only one or two activities for one lesson, and use other listed activities for the same song or recording at a future time. Additional activities may also be included, as long as the focus remains on the music.

In order to accommodate teachers who wish material for the Christmas-New Year holiday season, Level II contains supplementary lists of songs and recordings appropriate for young children. It is hoped that the approach used will be a musical one, in which emphasis will be placed on the tonal and rhythmic aspects of the music and how these contribute to our feelings about the music.

Sources for all recordings used in the three levels are listed in the Appendix, pp. 141-145, and may be found by referring to the keyed code letters following the record title. For example, "Environmental Sounds," listed on page 99 , has RT following the title. RT refers to the album RHYTHMS TODAY! as listed on page 143 of the Appendix. Similarly, "Tuxedo Junction," listed on page 101 , has DM following the title. DM refers to DRUMMIN' MAN, GENE KRUPA, as listed on page 141 of the Appendix.

If some of the recordings are unavailable for use in the classroom, the teacher should feel free to use records which are available, providing that these represent a wide variety of music. Regardless of the records used, the basic approaches mentioned in this guide should be followed.

To help the teacher in planning her work for the year, the week, and each lesson, the teacher may wish to refer to:

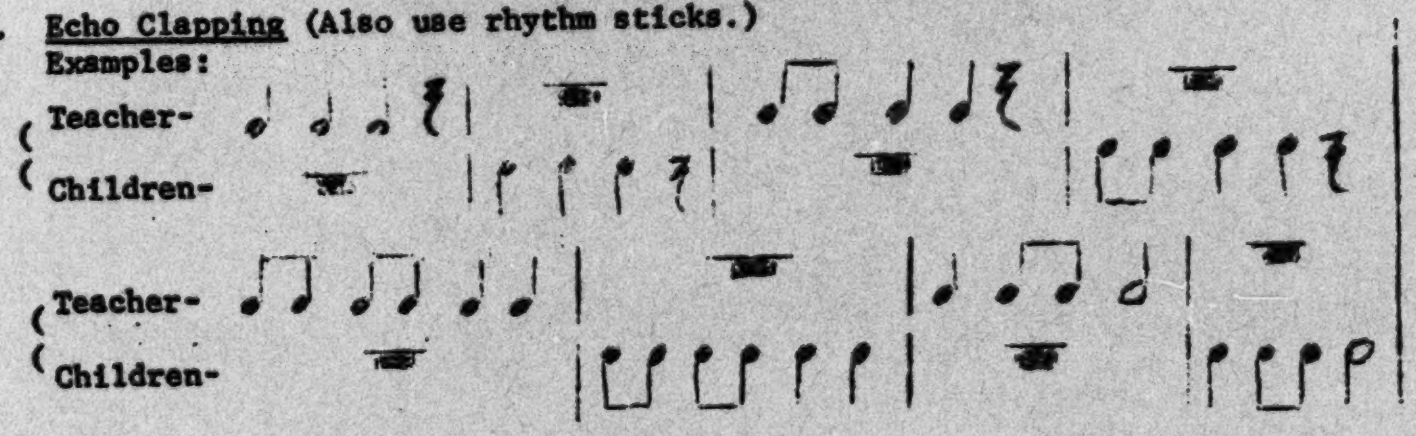
OBJECTIVES FOR THE PROGRAM--pp. 1-5
A SUGGESTED 2-WEEK SEQUENCE--pp. 91-93
SCHEDULING--p. 8
PACING A LESSON--pp. 94-97
DAILY LESSON PLANS--MODELS

2 Outlines--pp. 94-97
Listening--pp. 20-23
Singing--pp. 42-45
Rhythmic Movement--pp. 58-60
Playing Instruments--pp. 73-77
Creating--pp. 82-84

EVALUATING THE CHILDREN'S PROGRESS--pp. 1-5.

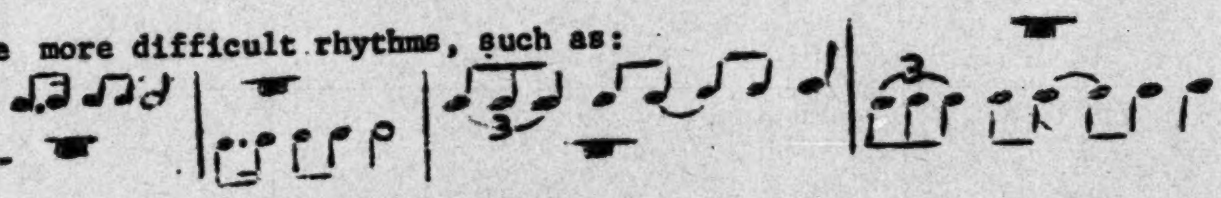
B. RECOMMENDED ACTIVITIES FOR ALL LEVELS

1. Echo Clapping (Also use rhythm sticks.)
Examples:



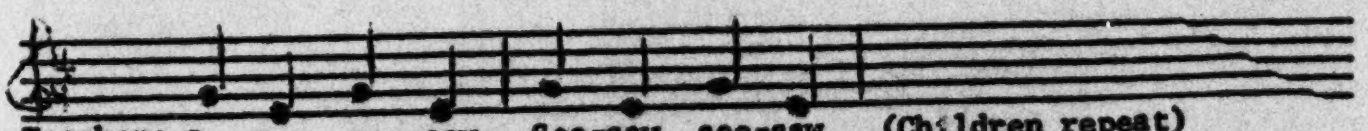
Gradually use more difficult rhythms, such as:

Teacher- Children-

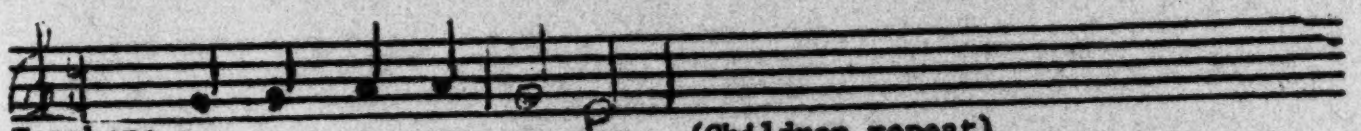


2. Chant to Words, Rhymes, Sentences, Jingles

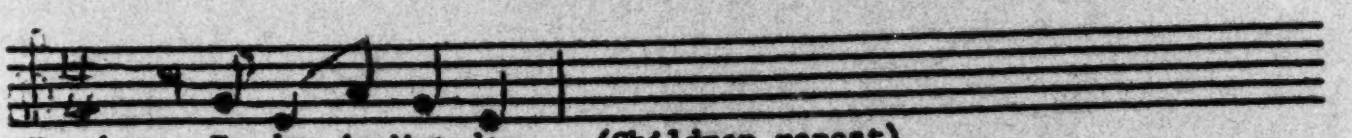
Examples:



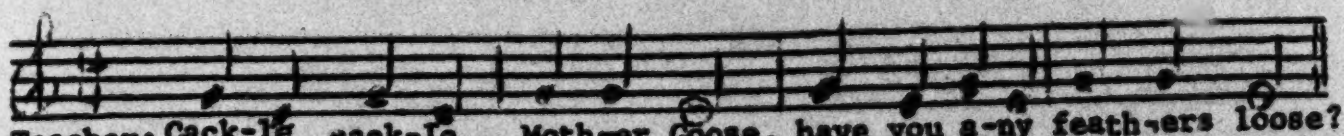
Teacher: See-saw, see-saw. Sea-saw, see-saw. (Children repeat)



Teacher: Goo-sey, goo-sey gan-der. (Children repeat)



Teacher: To-day is Mon-day. (Children repeat)



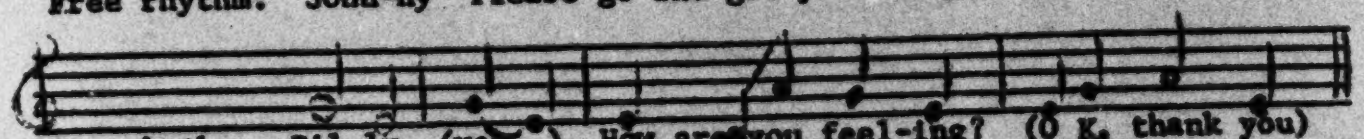
Teacher: Cack-le, cack-le, Moth-er Goose, have you a-ny feath-ers loose?

What is your name? My name is Bill.

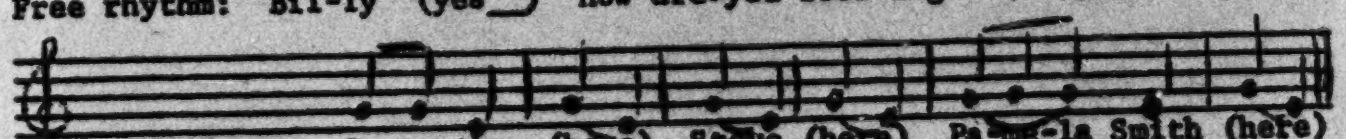
Can you sing what I sing? I can sing what you sing.
Can you do what I do? I can do what you do.

3.

Free rhythm: John-ny Please go and get your cray-ons. Put them here.



Free rhythm: Bil-ly (yes) How are you feel-ing? (O K, thank you)



Take attendance: Do-ro-thy (here) Steve (here) Pa-me-la Smith (here)

4. Tonal Echoes

Examples: Sing or play-

La la la la la la Mi mi mi mi mi Mi mi mi mi mi 1, 2, 3
Children: Children:

5. Specific Activities To Develop Musical Concepts

Loudness

a) Discuss whether the music is loud or soft.
b) Compare two pieces for loudness.
c) Use big movements for loud music, small movements for soft music.
d) Sing a song loudly, softly.
e) Clap a song loudly, softly.
f) Speak a song's words loudly, softly.
g) Play rhythm instruments loudly, softly.
h) Relate dynamics to energy level (more vocal energy or stronger hitting of rhythm sticks increases dynamics).
i) Sing tunes at different dynamic levels; evaluate for appropriateness.
j) Raise hands when music gets louder, softer.
k) Use bigger movements when dynamics increase and smaller ones when dynamics decrease.
l) Experiment with changing dynamic levels when singing or playing instruments.

Tempo

a) Use slow movements for slow tempo and faster movements for faster tempo.
b) Classify pieces as moving relatively slow or fast.
c) Imitate animals and people and how they move at different speeds.
d) Raise hands when music changes tempo.
e) Use a steady drum beat to keep steady tempo.
f) Compare two pieces for tempo.
g) Sing a song in various tempi; evaluate which tempo is most appropriate.
h) Play steady tempo as students move; change tempo and have students move correspondingly faster or slower.
i) Change tempo of bodily movement to correspond with tempo changes of music.
j) Relate tempi to feelings and mood; e.g., fast tempo often happier than slower tempo (more peaceful, quieter).

Tone Color

a) Listen to and identify sounds of the environment.
b) Experiment with obtaining interesting sounds by striking objects with mallets.
c) Play rhythm instruments or make other sounds as children close eyes. Identify tone colors by their sounds.
d) Ask child to sing individually as other children close eyes and identify vocal tone color.
e) Listen to and show pictures of instruments.
f) Show children real instruments. Discuss, demonstrate.
g) Listen to recording and differentiate:
   - voice, instruments
   - male, female voice
   - solo, many voices
   - children's voices
   - common, easy-to-hear instruments, as drums, piano, guitar, trumpet, violin
   - high, low voices and instruments

h) Stand or raise hands when one tone color is heard; sit or lower hands when contrasting tone color is heard. Also point to pictures of tone colors featured.
i) Experiment with making different tone colors on instruments such as the autoharp, piano, or tone bells.
j) Use certain rhythm instruments for tonal effects in accompanying a song or instrumental work.

Beat
a) Highlight the beat of all music by:
- clapping, tapping, walking, marching, swinging, and other forms of bodily movement
- "tipping" the hands to the beat
- using a metronome to accompany the beat
- using rhythm instruments on the beat
- playing rhythmic games, such as:
  . clap, snap, snap (1-2-3)
  . hitting partners hands in patty-cake style
  . imitating movement for bouncing a ball, jumping a rope, pushing a swing

b) Listen to steady beats in the environment and imitate movement (windshield wiper, faucet dripping, heart beating, clock ticking).
c) Compare beats of different pieces as to the tempo and quality (heavy and strong or light and subtle).

Duration and melodic rhythm
a) Echo clap rhythms played by teacher.
b) Clap, tap names, jingles, rhymes, words, text of song.
c) Use rhythm instruments (especially rhythm sticks, tambourine, or tone blocks) to accompany and highlight rhythmic patterns.
d) Show long and short tones through sustained or short movement and symbols (long or short).
e) Listen to and imitate rhythms in environment (running, rain, faucet dripping, horse's gallop).
f) Children sing a long, a short tone.
g) Join in on interesting rhythmic pattern heard in the melody or accompaniment.
h) Make up original patterns.
i) Raise hands when a tone in the music is held very long.
j) Clap the melodic rhythm of a tune while singing it.
k) Clap the melodic rhythm of a tune while children guess name of tune.
l) Walk for slow, even rhythms and run for fast, even rhythms.
m) Step out, clap a predominant rhythmic pattern in a tune.
n) Send messages, using drum talk.
o) Clap a rhythm; ask children to add words to fit pattern.
p) Clap three rhythms, two of which are the same. Identify which rhythm is different.

Pitch and melody
a) Play melodies, tonal patterns on step bells as children observe movement.
b) Use body, moving up and down, to show pitch levels.
c) Move hands up and down to show pitch levels.

d) Imitate sounds, using varying pitch levels.
e) Children sing back tonal patterns sung or played by teacher.
f) Find objects in room with high or low pitches when struck.
g) Children play easy tonal patterns from familiar tunes on the step or melody bells.
h) Distribute two resonator bells with contrasting pitches. Students play pattern back. Example: distribute C and G. Sing or play C, G, C, and children echo this on bells.
i) Play or sing a tune or phrase, leaving out one tone. Children sing missing tone.
j) Play two different autoharp or ukulele strings, or resonator or tone bells. Compare pitches with size of string or bar.
k) Practice singing the starting pitch of a song after hearing the teacher play it on the pitchpipe, piano, or tone bells.
l) Sing a melody of familiar songs. Identify title of song or add words.
m) Echo tonal patterns sung by teacher.
n) Make up tunes with and without words.
o) Sing or play the tones of a chant. Add words to fit the tonal pattern.
p) Engage in musical conversations with the children.
q) Move hands, body up and down for tonal patterns of a familiar tune.
r) Make up chants of two or three tones, using children's names, objects, or language patterns.
s) Children sing a tune to themselves. When teacher points to children, they sing out loud.
t) Sing two tonal patterns, the second of which is the same or different. Children identify whether they are the same or different.

Phrase

a) Use the phrase method of teaching some songs (see p. 29).
b) Move hands in rainbow-shaped arcs ⌒ and draw arcs on a chalkboard.
c) Count the number of phrases by putting up appropriate fingers.
d) Show phrase changes through bodily movement (sit on one phrase, stand on the next, or change direction of movement for each phrase).
e) Add a different instrument for each phrase.
f) Add an instrument or clap to the first beat of each phrase.
g) Alternate singing of phrases (teacher--phrase 1, children--phrase 2; or one group--phrase 1, another group--phrase 2; or soloist--phrase 1, group--phrase 2).
h) Emphasize and illustrate need to take breath before and after each phrase.

Form--repetition and contrast

a) Raise hands, or stand when the music changes.
b) Clap every time you hear this pattern (sing or clap the pattern). Then sing a familiar tune, with children listening for repetition.
c) Stand every time the music gets louder, softer, slower, or faster.
d) Ask students to move only on the main section and not on the introduction.
e) Clap two rhythmic patterns. Children say "same" or "different" if patterns repeat or contrast.
f) Repeat above activity, using two tonal patterns.

6. Getting Started--One Possible Approach to Music--2 weeks

For Teacher: Read "SINGING," pp. 24-45 --EMPHASIS FOR WEEK 1--SINGING

Week I, Monday

1. Sing language patterns (pp. 11-12, 22)
2. Musical conversations (p. 27)
3. Echo sing (p. 87)
4. Echo clap (p. 86)
5. Sing favorite song
6. Teach new song, "Clap Clap," p. 106
7. Introduce drum; step to drum beat (play "Using the Drum")

Week I, Tuesday

1. Musical conversations (p. 27)
2. Echo sing (p. 87)
3. Review "Clap, Clap" (p. 106)
4. Use activities for "Clap, Clap" (p. 106)
5. Echo clap (p. 86)
6. Sing favorite song
   a) Clap beat
   b) Step to beat
   c) Play beat on drum
   d) Sing loud, soft
   e) Sing fast, slow

Week I, Wednesday

1. Introduce rhythm sticks. Compare them with drum. (note: "Using the Rhythm Sticks" as in Level I)
2. Play any march (see Level I)
   a) Play rhythm sticks as children imitate
   b) Clap beat
   c) Children stand and march in place
3. Teach song "When the Saints" (p. 108)
   a) Clap, march, play rhythm sticks to beat
   b) Sing it slowly, fast-- compare
   c) Sing it loudly, soft-- compare
4. Review "Clap, Clap." Use the rhythm sticks for beat. Teacher taps the rhythm; children imitate.

Week I, Thursday

1. Echo clapping (p. 86)
2. Echo sing (p. 87)
3. Echo sounds (high-low pitch, p. 27)
   a) Siren
   b) Wind
   c) Bird
   d) Ghost
4. Sing "When the Saints" (p.108). Use activities on p. 108.

5. Teach "Cuckoo" (p. 76)
   a) Play beat
   b) Play the tune on bells
6. Play pitch games using instruments (p. 90)

Week I, Friday

1. Activities re: sounds in environment (p. 88, Tone Color, ab)
2. Activities for improving singing (p. 27)
3. Review "Cuckoo" (see activities p. 106)
4. Echo clap
5. Review "When the Saints" and "Clap Clap"
   a) Beat -- clap and march
   b) Soft, loud
   c) Fast, slow

   For Teacher: READ "RHYTHMIC MOVEMENT" pp. 46-60

Week II, Monday

1. Review songs "Cuckoo," "When the Saints," "Clap Clap"
   a) Beat -- clap and step to beat
   b) Sing them soft and loud
   c) Sing them fast and slow
2. Movement activities drill on movements
   a) pp. 53-55
   b) Add drum beat (or piano) to the children's movements
   c) Fast, slow
   d) Loud (be big), soft (be little)
3. Play recording, Level I -- any selections from "Music for Movement"
   a) Clap to the beat
   b) Move to the beat
   c) Add rhythm instruments

Week II, Tuesday

1. Musical conversations
2. Echo sing
3. Teach "Hello Song" (p.106)
4. Teach "Good Morning to You" (p.106)
5. Run, walk to drum rhythms
6. Run to "running" music (see p. 98)
7. Slow march to "slow" music (see p. 98)
8. Favorite song

Week II, Wednesday

1. "Hello Song" (see activities, p.106)
2. "Good Morning to You" (activities, p.106)
3. Music for Movement (p. 98), compare:
   a) fast march
   b) slow march
4. Use the rhythm sticks and drums to play the beat of fast and slow marches
5. Review favorite songs

Week II, Thursday

1. Sing language patterns (pp. 11-12, 26-27) and engage in conversation (p. 82)
2. Creative rhythmic movement (see p. 56)-- use recording of your own choice, or "Hops and Jumps" music (see p. 57)
3. New song: "Hot Cross Buns" (p.107)
   a) Beat
   b) Loud, soft
   c) Fast, slow
4. Take the children on a short walk to listen to sounds. Discuss and imitate the sounds.

Week II, Friday

1. Review "Hello Song" (see activities p.106)
2. Review "Hot Cross Buns" (see activities p.107)
3. Movement to music (see p.98)
   a) Sway and swing
   b) Fast march
   c) Slow march

Week III

Review singing, movement, work on instruments (see especially pp. 61-77)

7. Two Outlines for Daily Plans (see also plans on pp. 20-23, 42-45, 58-60, 73-77, 82-84)

A. SAMPLE PLAN -- One 20-25 minute lesson

Activities: Movement
Creating
Playing Instruments
Singing
Listening

Seating: On floor, semi-circle

Materials: Familiar songs
Different rhythm instruments
Recording of _____ (unfamiliar music)

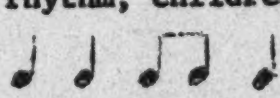
Focus: Rhythm
Pitch

Approx. Time

1. CAN YOU DO WHAT I DO? — 3 minutes

RHYTHM

Teacher claps the rhythm, children imitate.

Example: Teacher  Children:

Repeat, using other rhythms and movements (snap, hit lap, hit floor, head, etc.).

2. GAME — 2 minutes

RHYTHM

Encourage the children to make up rhythmic movements.
Teacher and other children imitate.

Example: Children Teacher and others move.

3. Teacher sings high-low while moving hands high-low.
Children imitate the movement.

PITCH

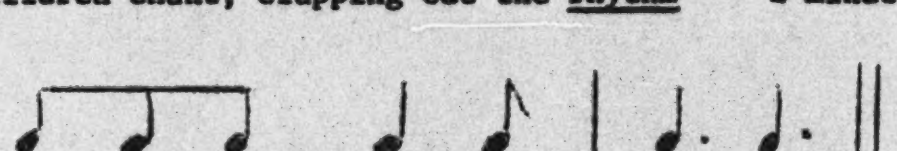
Teacher and children make high tones with voices, then low tones.
Children MOVE hands and body high or low according to teacher's VOICE. — 5 minutes

CREATING

Ask individuals to make high, low sounds with their voices.
Teacher and children move their hands to correspond with the pitch.
Imitate high-low-sounding things in the environment:

me-ow	cock-a-doo-dle-doo	oooooo(the wind)
bow-wow	caw-caw	flying plane

			Approx. Time
TONE COLOR	4.	GAME-- Tone Color-- What instrument am I playing? Children close their eyes. Teacher plays_____ (any familiar instrument). Repeat, using other instruments	2 minutes
RHYTHM	5.	Teacher plays rhythm on instruments. Teacher then steps out the rhythm and the children imitate. Teacher repeats, with children stepping out the rhythm.	2 minutes
	6.	Children chant the names of the other children. Clap out the rhythms (Theresa ♪ ♩ ♪).	2 minutes
	7.	Teacher and children chant, clapping out the <u>rhythm</u> of the songs.	2 minutes

Example: 6/8 

Here we go loo-by loo

	8.	Play record_____(unfamiliar piece from your own collection or tape.	4 minutes

Discuss: Voice or instruments: (TONE & COLOR)
Many or one? (TONE & COLOR)
Loud or soft? (DYNAMICS)
Fast or slow? (TEMPO)

		REVIEW SKILLS
MOOD	Move to music: in their seats	Use whole body
	standing up	Stop when music STOPS
	on floor	Don't touch anyone
		Move around

BEAT	Emphasize movement to show:	BEAT
		TEMPO
		DYNAMICS

	9.	Evaluate with the children how they moved.	1 minute
RHYTHM	10.	Sing ONE MORE song (Goodbye Song?) Clap the beat, then the rhythm. Differentiate.	2 minutes

B. SAMPLE PLAN-- One 20-25 minute lesson

Activities: Singing
Movement
Playing instruments

Seating: On chairs

Materials: Familiar songs
Instrument for pitch
Drum
Rhythm sticks

Focus: Pitch matching
Recognition of melody
Beat, tempo
Singing skills

Approx. Time

PITCH

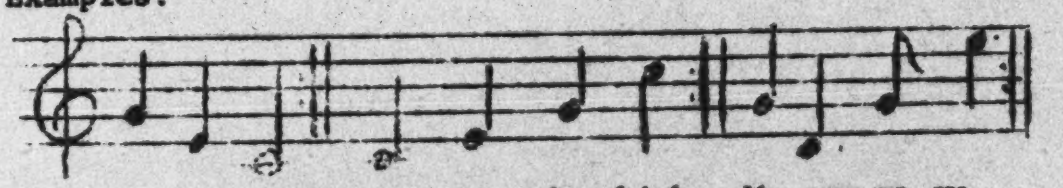
1. Musical conversations.

Ask questions, as: What kind of food do you like? 2 minutes
(I like_____)
Tell me your name.
(My name is_____)
What (whom) am I pointing to?

2. Echo singing 2 minutes

Teacher sings tune with la, children repeat.
"MY turn, YOUR turn."

Examples:



La La La See me sing high Me-ow, me-ow

RECOGNITION OF MELODY

3. What song am I singing? 5 minutes

(Sing a tune with la; children name the tune. Give children a starting pitch; children sing the starting pitch. Children then sing the song.)

Repeat, using several familiar songs.

			Approx. Time
		4. Move to the <u>BEAT</u> of a song. hands hit lap, then shoulder feet tap, then march hands move in the air	2 minutes
TEMPO		5. Move to the beat as TEACHER SINGS <u>SLOWLY</u>, <u>FAST</u>. Children sing slowly, fast. Differentiate.	2 minutes
SINGING	SKILLS	6. Children sing a familiar tune with la. Work on jaw moving, open mouth. Children and teacher SAY the words of the song in rhythm. Work on diction, open mouth, vigorous chanting.	2 minutes
TONE	COLOR	7. Guess what instrument the teacher is playing. Children close their eyes. Teacher plays drums and then rhythm sticks. Review the manner of playing (tone-color discrimination).	1 minute
		8. <u>Teacher</u> plays drum, children imitate. Sing a familiar tune with drum to accent the BEAT. Let several children who have a <u>good feeling</u> of the beat imitate the teacher in playing the drum. Others repeat.	2 minutes
		9. Repeat #8, using rhythm sticks.	2 minutes
		10. Sing several familiar songs, using movement and rhythm sticks, then drums for the BEAT.	2 minutes
		11. Evaluate: Teacher sings "O Susanna," "America," "Battle Hymn of the Republic," or another familiar tune. Children move to the BEAT, then play instruments on the BEAT. Teacher notes progress.	1 minute

C. LEVEL I-RECORDINGS

1. Recordings for Level I

Music for Movement --to be used periodically over several months.

Moderately Fast Marches
1. Old French Bugle Call-March
2. Bizet-"March" from CARMEN ("Toreador Song")
3. "When Johnny Comes Marching Home"
4. Bizet-"March" from L'ARLESIENNE SUITE NO. 2
5. French Folk Tune (used in Handel-SUITE NO. 5)
6. "Marine's Hymn"
7. Gounod - "March" from FAUST

Slow Marches
1. Giordani-"Caro Mio Ben"
2. Wagner-"Wedding March" from LOHENGRIN
3. Gluck-"March" from IPHIGENIE IN TAURIDE
4. Verdi-"March" from AIDA
5. Chopin-"Prelude No. 20" for piano

Running Music
1. Offenbach-"Theme" from ORPHEUS IN THE UNDERWORLD
2. Beethoven-"Theme" from IN HUNGARIAN STYLE
3. Bizet-"Theme" from L'ARLESIENNE SUITE NO. 2
4. Mozart-"Theme" from SONATA IN A MAJOR

Hops and Jumps
1. Schubert-ECOSSAISE op. 18a
2. Verdi-"Theme" from THE MASKED BALL
3. Mozart-"Theme" from TRIO, op. 14, no. 1
4. "Pop Goes the Weasel"

Sway and Swing
1. Waldteufel-"Skater's Waltz"
2. Swabian Folk Song
3. "East Side, West Side"
4. "Did You Ever See a Lassie?"
5. "Home on the Range"
6. "We Wish You a Merry Christmas"

1. "The Farmer in the Dell"- high, then low
2. "Are You Sleeping"-high, then low
3. "The Muffin Man"-low, then high
4. "Happy Birthday"-low, then high

Fast and Slow
1. "Jingle Bells"-fast, then slow
2. "Skip to My Lou"-fast, then slow

Loud and Soft
1. "Yankee Doodle"-loud, then soft
2. "London Bridge"-loud, then soft

Suggested Procedures:
1. Clap to beat.
2. Move hands to beat.
3. Move in place.
4. Set stage for movement around room.
5. Encourage different movements to beat.
6. All children do same movements.
7. Identify sound of piano.
8. Move high or low for pitches, fast and slow, and big and small(for loud and soft).

Coming Alive (piano accompaniment showing use of body with music) -- (RT).

Follow the directions of the speaker. Encourage creative bodily movement, using the entire body.

LEVEL I-RECORDINGS

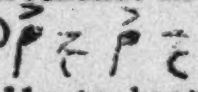
Environmental Sounds (RT)

1. Listen to and identify sounds:
   - Planes and jets
   - The wind
   - Thunder and rain
   - Children playing
   - Street sellers' cries
   - Train
   - Bell
   - Knocking, hammering
   - Bowling balls
   - Ping-pong balls
   - Drill
   - Clock and alarm
2. Notice sounds in environment.
3. Make interesting sounds in classroom.
4. Tape-record a series of sounds.
5. Hit various objects in classroom with mallet and note sounds.
6. Ask children to bring in objects that, when struck, emit interesting sounds.

Using the Drum (ERI)

1. Follow directions on tape.
2. Distribute instruments.
3. Replay, clapping if necessary until beat is felt.
4. Move to the music.

"Ishiya - Bushi" - Japanese Stonecutter's Song (Kitaki Island) (FM-J)

1. Tell children that people are cutting stones to build houses. Show them pounding, hammering movement. Keep steady beat. (beat 1 and 3) 
2. Move rhythmically to beat.
3. Note solo voice and choral group.
4. Add a second afterbeat to pounding.
5. Add drum accompaniment.

Using the Rhythm Sticks (ERI)

1. Follow directions on tape.
2. Distribute instruments.
3. Replay, clapping if necessary until beat is felt.

Magindanao Drum Music ("Tangkei") (from the Philippines) (FM-P)

1. Note drum. Imitate drumming.
2. Move to the steady feeling of 1-2. Use short movements.
3. Add drums on the 1's.
4. Use rhythm sticks on 1.

"Shake Shake Senor" - calypso (DC)

1. Shake! Move hips, then feet, then Hands. Move fairly fast and rhythmically.
2. Move on 1 of each two beats. Add rhythm accompaniment.
3. Stand on one male voice, sit on many voices (the chorus part).
4. Stop moving on instrumental part (in middle section).
5. Join in on "O.K., I believe you."
6. Make believe you're playing drums.

Holst-"Jupiter" from THE PLANETS (LMD)

1. Encourage very heavy bodily movements, using all the muscles in a tense, forceful manner.
2. Clap the strong, clear 1-2-3. Move or walk only on the 1's.
3. Use strong, loud playing on rhythm instruments to show forceful quality of the music.
4. Encourage free movements to depict the heaviness of the music.
5. Call attention to predominant trumpet sound. Imitate method of playing.

Pinto - "March Little Soldier" (RCA L-1)

1. Get ready to march on the introduction (trumpet call and drums).
2. Step like soldiers to the very precise beat. March in place.
3. Move hands in air as if conducting.
4. Clap on the 1's of the 1-2.
5. March around the room.
6. Add drums, rhythm sticks to highlight the beat and meter.

LEVEL I-RECORDINGS

Schubert - "Waltz" op. 9a, no. 3
(RCA R-3)

1. Swing, sway to the 1-2-3.
2. Use varied bodily movements to show lilting quality.
3. Accent the 1's. Add instruments and play lightly on the 1's.
4. Use creative movement to show light, swinging quality.
5. Identify string instruments.

Haiti - "Vaccines" (MU-II)

1. Beat to the steady beat on record.
2. Move rhythmically.
3. Pound hands on floor.
4. Sing along with the male vocalist. The tones are approximately:

5. Encourage creative movement to the hypnotic sound of the music.

Murut Music of North Borneo (PR-M)

(Men of the Semambu tribe chant on a single tone. Dancers step on floors of houses high up on stilts, causing percussion sound.)

1. Move to steady beat which never alters. Use pounding motion.
2. Gather in a circle for creative movement.
3. Add rhythm instruments to heavy beat.
4. Note male voices.

"Simon Says" - rock 'n'roll (SIM)

1. Introduce record by playing "Simple Simon Says."
2. Move in place to this "swinging" rock 'n'roll beat.
3. Clap hands on the 2 and 4 of the beat. ♩ 𝄾 ♩ 𝄾 (as on record)
4. Do the motions imitated by the children. Don't move until introduction is over.
5. Join in on some of words.
6. Let children make up motions.
7. Add light rhythm instrumental accompaniment to highlight the beat.
8. Learn the words:

I like to play a game that is so much fun
And it's not so very hard to do
The name of the game is Simple Simon Says
And I would like for you to play it too.

Put your hands in the air, Simple Simon says
Shake them all about, Simple Simon says
Do it when Simon says, Simple Simon says
And you will never be out.

Simple Simon says, Put your hands on your head
Simple Simon says, Put your hands on your head
Let your back-bone slip, Simple Simon says
Let your back-bone slip, Simple Simon says.

Put your hands on your head, Simple Simon says
Put them down by your side, Simple Simon says
Shake them to your left, Simple Simon says
Now shake them to your right.
(instrumental)

LEVEL I-RECORDINGS

"Simon Says" (cont.)

Put your hands on your head, Simple Simon says
Put them down by your side, Simple Simon says
Shake them to your left, Simple Simon says
Now shake them to your right.

Now that you have learned to play this game with me
To see it's been so hard to do
Let's try it once again, this time more carefully
And I hope the winner will be you.

Clap your hands in the air, Simple Simon says
Do it double time, Simple Simon says
Slow it down like before, Simple Simon says
Ah, you're looking fine.

Clap them high in the air
Do in double time
Slow it down like before
(fadeout)

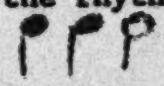
"Tuxedo Junction" - jazz (DM)

1. Rock gently to the beat.
2. Clap on the 1-2-3-4 and 1-3. Also clap on the 1's.
3. Add rhythm instrument accompaniment.
4. Encourage creative movement to show leisurely mood.

Using the Sand Blocks (ERI)

1. Follow directions on tape.
2. Distribute instruments.
3. Replay, clapping if necessary until beat is felt.
4. Move to the music.

"Maritsuki-Uta - Ball-Bouncing Song (Hitaki Island - Japan) (FM-J)

1. Make believe ball is being bounced.
2. Add rhythm instruments to beat.
3. Raise hands when "Ten Ten Ten" is heard.
4. Add the rhythmic pattern for "ten ten ten." 
5. Identify children's voices.

Copland - "Excerpt" from APPALACHIAN SPRING (LMD)

1. Use pushing, bending, stamping music with the heavy beats and mood.
2. Use heavy drum beat to highlight strong quality of the music.
3. Encourage large, forceful bodily movements to show the overall quality of the music.

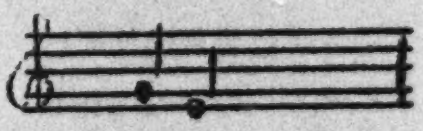
Orff - "Name-Calling" (M-CH)

1. Listen to names being sung.
2. Ask all children to sing their own names, using any two different tones

HIGH

LOW

and imitate tones on record.



3. Chant names after teacher, e.g.:

John-ny John-ny Bil-ly Bil-ly
(Teacher) (Child) (Teacher) (Child)

4. Identify children's voices on recording.
5. Clap, move to the steady beat.

LEVEL I-RECORDINGS

"Haka of Wairangi" (A Maori chant from New Zealand) (MAO)

1. Stamp, clap, pound with the steady percussive background. Change dynamic levels as appropriate. Use heavy movements.
2. Stand when many men sing; sit when only one man sings.
3. Try chanting various word patterns. Note that singers are chanting, and not really singing.

*Note: This vigorous haka or chant is accompanied by much bodily movement when done by the Maoris of New Zealand.

Using the Triangle (ERI)

1. Follow directions on tape.
2. Distribute instruments.
3. Replay, clapping if necessary until beat is felt.
4. Move to the music.

Prokofiev - "Excerpt" from MUSIC FOR CHILDREN (LMD)

1. Clap very lightly to the beat.
2. Add triangle accompaniment to highlight the beat.
3. Encourage quick, fast, and very light movement to show mood of music.
4. Use creative movement to emphasize "pixieish" quality of the music.

"Paoa" (primitive song fromTahiti) (HS-M-I)

1. Bounce to the 1's and 3's.
2. Tap fast to the drum beat.
3. Encourage creative movement to fast moving music.
4. Stand on male solo; sit on male chorus part.
5. Practice speaking and then singing sentences. Note this "music" is spoken.
6. Say: "I am 4 years old." Sing___
   Say: "Today is Monday." Sing___

"Tahboo" - (African chant) (CR)

Follow directions on record, as children echo singer:

Tahboo
Ee pah
Ee wahtah yea-gah
Bo-choo
Ee pah
Ee changah yea-gah

"The Bunny Hop" (BC)

1. Clap on the three drum beats. Hop or move rhythmically to them.
2. Sway on the beats.
3. Move to the clear phrases (each one ends with the three "hops").
4. Make circle. Face the center. Move on all beats but do something "special" on hops.
5. Add rhythm instruments to the "hops" and to the rhythmic flow.

Poulenc - "Presto Giocoso" from SONATA (LMD)

1. Tap, clap to the fast-moving beat.
2. Add light, rhythm instrument accompaniment.
3. Pause when the music stops; start again when the music repeats.
4. Show light, fast quality through appropriate movements.

Using the Tambourine (ERI)

1. Follow directions on tape.
2. Distribute instruments.
3. Replay, clapping if necessary until beat is felt.
4. Move to the music.

LEVEL I-RECORDINGS

"Mexican Hand-Clapping Song" (T-RH)

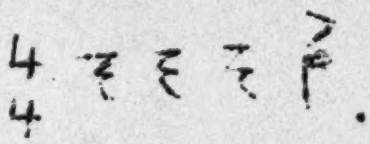
1. Clap when appropriate.
2. Use other bodily motions on "clap" part.
3. Review rhythm instruments by playing various instruments on the "clap." Add tambourines to clap.
4. Swing to the 1-2-3.
5. Move hands to distinct, regular phrases.
6. Sing along with the tune:
   Everyone come right along (clap, clap)
   Let's learn a Mexican song (clap, clap)
   Muchacho means little boy (clap, clap)
   Muchacha means little girl (clap, clap)
   La la la...
   Loo loo loo...
   Muchacha...

Bartok - "No. 29" from FOR CHILDREN (LMD)

1. Move to the steady 1-2 of the music. Clap on the 1-2 and then only the accented beat.
2. Add rhythm stick or drum accompaniment to highlight the beat.
3. Encourage big, strong movements to show heavy quality of the music.

"Treeplanters' Song" (Shir Hashotlim) - (Israeli folk tune) (HOL)

1. Encourage fast, flowing movements to the rhythm.
2. Listen for heavy accents on beat 4. Use physical movement on this beat, as



3. Bounce, move to the strongly accented music.
4. Dance only on the vocal (or instrumental) part.

Kabalevsky - "Pantomine" from THE COMEDIANS (AD-M-1-L)

1. Step heavily and big. Move slowly.
2. Clap on the 1's.
3. Add drums to the droning.

4. Encourage creative dramatic movement.
5. Note beginning of drum rolls.

Orff - "Cuckoo, Where Are You" (M-CH)

1. Repeat after singer.
2. Clap the echoes rather than singing.
3. Play the pattern on bells.

4. Raise hands on solo child's voice.
5. Sing other patterns rather than "cuckoo."
6. Move rhythmically (faster at beginning and end, and slow in the middle).

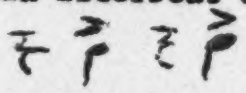
Corelli - "Gigue in A" (RCA-R1)

1. Sway, lilt to the 1-2.
2. Move to the 1-2.
3. Tip hands to the 1-2.
4. Add soft rhythm instruments to accompany beat.
5. Encourage creative movement. Show gay, quiet mood.
6. Raise hands at end of section (there is a pause before repeat). Change movements on the new section.

LEVEL I-RECORDINGS

"I Heard It Through the Grapevine"
Marvin Gaye - rock 'n'roll (IH)

1. Move in place to the steady beat.
2. Clap, swing body to the music.
3. Add an afterbeat accompaniment.



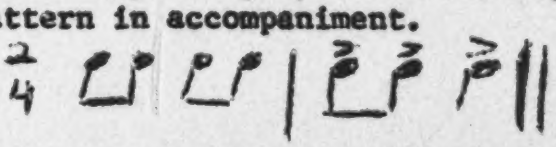
4. Show subdued, quiet mood of music through mysterious movement.
5. Identify voice quality.

Shostakovich - "Polka" (LMD)

1. Move to the steady beat. Clap on the 1's.
2. Add rhythm instruments to highlight the beat.
3. Encourage light movements to show high pitch level and light quality.
4. Encourage creative movement to picture the clownish quality of the music.

"Kaulilua i Ke anu Waialeale" (Hawaiian) (HC)

1. Clap and play the basic rhythmic pattern in accompaniment.



2. Accent the last three tones of the pattern by adding drums or rhythm sticks.
3. Sing the repeated tones of chants with "ah."
4. Raise hands on spoken parts.
5. Move rhythmically to the steady beat.

*Note: This is a chant for the hula pahu, using a large drum.

Purcell - "Trumpet Overture" from THE INDIAN QUEEN (HS-M-VI)

1. Tip, beat hands.
2. Clap on the 1's of the 1-2-3-4.
3. Clap on the 1 and 3 of the 1-2-3-4.
4. Walk proudly to this ceremonial-type music.
5. Slow up and stop on the retard at the end.

"Lagu Babar Lajar" - Javanese Gamelan Music from Indonesia (MU-IN)

1. Move gently to main beats played by lower-pitched instruments.
2. Add triangles, gongs to enhance mood.
3. Use creative dramatization.
4. Identify sounds of instruments from far-off land (Indonesia).
5. Note tempo change (faster at end, then slower). Show change by adapting speed of movement.

"Toom-Bah-Ee-Lero" (African) (CR)

Follow directions on record, as children follow the singer's voice:

Toom-bah-ee-lero
Ee-toom-bah
Chee-chee

LEVEL I-RECORDINGS

"Caissons Go Rolling Along" (AM-P)

1. Clap, tap to the beat.
2. March to the steady beat -- in place and around the room.
3. Raise hands when men sing; stand when only instruments play.
4. Clap on every strong beat: 1_2 1_2.
5. Say ONE-two, ONE-two, etc.
6. Add instruments to highlight the beat.
7. Don't start moving until after the introduction (the trumpet fanfare).
8. Make believe you are playing the drums, the trumpet.

Usachevsky - "Composition" (May 1952)* (SO-N)

1. Try imitating the teacher as she uses entire body for showing the way the tones move.
2. Use sustained movement on long tones.
3. Use fast, jerky movement on short tones.
4. Go down low for low tones.
5. Go up high for high tones.
6. Stop when the music stops.
7. Notice complete absence of beat.

*Note: This music, first heard in 1952, explores sounds as altered through a tape recorder.

LEVEL I-SONGS

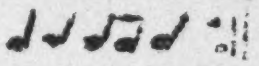
2. Songs for Level I

"Clap, Clap"

1. Teach with children doing actions.
2. Each child becomes leader, sings verse as others follow.
3. Isolate the two tones used (G, E). Play pattern on step bells. Show high-low. Children move hands, body to show pitches.
4. Make up additional motions.
5. Sing verse, clap the next, and continue alternating.
6. Add rhythm sticks and tap the beat, then the words (melodic rhythm).

"Cuckoo"

1. Play tune on bells. Note only two different tones. Move hands to pitch levels. Children play tones.
2. Clap the melodic rhythm.



3. Reverse the melodic pattern.

4. Emphasize correct pitches when singing.

"Good Morning To You"

1. Use as a greeting song each day.
2. Sing the pattern "good morning," with children echoing. Play pattern on step bells, note — — direction, and have children move hands from high to low.
3. Sing first phrase. Children sing the second phrase.
4. Show rhythm by moving hands in air. Move hands longer for end of each phrase.

"Hello Song"

1. Echo the teacher.
2. Sing the teacher's part. Children clap the rhythm of the echo part. For example:
   Teacher sings: "Hello Mary"
   Children clap:
3. Use with individual children to evaluate their singing.
4. Play the "Hello Mary" on bells. Move hands high, low. Children play this pattern.

"Fly Manu Fly"

1. Make up motions describing animals. Encourage movement to beat.
2. Note the two tones used in chant by playing tune on step bells.
3. Move hands to pitch levels. Encourage children to play tune on bells, piano.
4. Slide (slur) on the "fly" and "sky." Note need to connect tones.
5. Clap the beat, followed by the melodic rhythm.

"Ring Around the Rosy"

1. Teach song as children do motions.
2. Step to the beat. Clap the beat. Walk to the beat. Emphasize movement to beat when doing game.
3. Isolate tonal patterns for "ashes" and then "all fall down." Sing pattern and play it on melody instruments.

"Bell Horses"

1. Clap the pattern "bell horses"
2. Add drum beat to the 1-2-3-4.
3. Play the three-tone chant on the step or resonator bells.
4. Sing "3 o'clock," etc. on the third measure tonal patterns. Show tonal direction HIGH HIGH → LOW.
5. Encourage children to add words to fit the rhythmic flow.

LEVEL I-SONGS

"Rain Rain Go Away"

1. Sing the two-tone chant and then play on step bells. Note the two tones used.
2. Isolate the tonal pattern in measure 1.
3. Sing the pattern, echoed by children.
4. Clap the beat. Add rhythm instruments.
5. Step out, clap the melodic rhythm.
6. Move hands high and low to the tonal direction.

"Hot Cross Buns"

1. Isolate the "ot cross buns" pattern. Move hands to pitch levels

. Play pattern on bells, followed by children playing the pattern.
2. Step out the rhythm. Run on the "one-a-penny...."
3. Add rhythm sticks to the beat, then the rhythm.
4. Work on making the buns "HOT" by singing "hot" accentuated and with a clipped "t."

"A Tisket, a Tasket"

1. Teach song as game is played.
2. Clap, tap to beat. Add rhythm instrument accompaniment to beat.
3. Emphasize singing (correct tones, open mouth, diction).

"Come Up Horsey" (Chorus)

1. Children sing "hey, hey" pattern as teacher sings the rest.
2. Soloist sings words, answered by "hey, hey" by other children.
3. Clap the melodic rhythm. Emphasize the syncopated "come up horsey."
4. Add drums to beat.
5. Move hands to show pitch levels of "hey, hey" → for first, ↘ for second.

"Hokey Pokey"

1. Clap to beat. Bounce and move rhythmically.
2. Teach words, using motions.
3. Encourage creative movement.
4. Clap the "jazzy" melodic rhythm.
5. When using the record--
   -note introduction (to help us get ready)
   -stand when one person sings; sit when many singers sing

"It's Raining"

1. Chant this on rainy days.
2. Isolate the pattern "It's raining" and ask individual children to sing pattern.
3. Show how "It's raining" can be played on step bells.
4. Walk to the beat, and highlight beat and then the rhythm, with rhythm sticks.

"Daddy Shot a Bear"

1. Tap out the rhythmic pattern for "Daddy shot a bear."
2. Children sing measures 3-4, echoing teacher on 1-2.
3. Play the three-tone melody on bells. Children watch. Move hands to pitches.
4. Note repeated tones for "shot a bear."
5. Make up additional verses about daddy and what he did.
6. Add rhythm stick accompaniment to beat, then rhythm.

"Lucy Locket"

1. Sing each measure, followed by children.
2. Note the two-tone pattern of "Lucy Locket" and "Kitty Fisher." Sing the pattern, clap it, and play it on step bells.
3. Step to the fast-moving, rhythmic patterns. Use running motions.
4. Add rhythm sticks to rhythm and drum, or tone block to beat.
5. Add children's names on "Lucy Locket" and "Kitty Fisher." Encourage these children to sing their names on the pattern.

"When the Saints"

1. Clap, stamp, tap to the beat.
2. Accent the 1's of the 1_2 beat.
3. March in place and around the room to the beat.
4. Add rhythm instruments to the beat.
5. Clap the rhythm of the first two measures. Step to the rhythm. Note the long tone on "saints."

"Do as I Do"

1. Teacher sings verse, doing a motion. Children do motion on repeat. Ask children to sing and be leaders.
2. Echo the teacher's voice on repetition.
3. Student leaders make up many motions to beat.
4. Clap the beat. Add rhythm sticks.
5. Clap the rhythm. Add tone blocks.

"Kumbayah"

1. Sing softly and with feeling to show mood.
2. Clap, move to, step the pattern of "Kum-ba-yah." (♩ ♩ ♩)
3. Add other verses.
4. Sing softly. Contrast with loud singing. Also sing fast, then slowly and note differences.
5. Add triangles to the beat.

"Twinkle, Twinkle"

1. Play tune on bells. Note tonal direction and repeated tones. Children move hands with pitch levels.
2. Experiment with singing loudly, softly, fast, and slowly. Note effect.
3. Walk to the beat. Add triangle accompaniment to enhance mood.
4. Clap the repeated rhythm ♩ ♩ ♩ ♩ ♩ ♩ 𝄽
5. Alternate singing with children (Teacher, measures 1-2; children, measures 3-4, etc.)

"Old MacDonald"

1. Sing the tonal pattern for "ee-i-ee-i-o" rhythmic pattern.
3. Add other verses for other animals.
4. Step out the "ee-i-ee-i-o" pattern.
5. Show repeated tones of the "quacks." Sing the animal sounds on one tone.
6. Play the repeated tones of lines 3 and 4 on the bells. Children imitate.
7. Change dynamics to suit the particular animal sound.
8. Dramatize the different animals, emphasizing movement to the beat.

"Lucy Rabbit"

1. Children join in on the "hey hey."
2. Clap on the first beat of each measure. Add tambourine or drums to accentuate the syncopated pattern.
3. Play the "hey hey" pattern on melody instruments. Show repetition. Ask children to play the pattern.
4. Choose soloists to sing the teacher's part.
5. Clap on the "hey hey."

LEVEL I-SONGS

"Three Little Mynah Birds"

1. Teach, using the motions.
2. Isolate the "manu-e" pattern. Clap its rhythm and sing the tonal pattern. Note the HIGH / LOW movement of tones.
3. Clap, move to the pulse (beats 1,3). Add rhythm stick, tone block, or coconut shell accompaniment.
4. Play the beginning and note the repeated tones. Ask children to play measures 1 and 2.

"This Old Man"

1. Teach as children imitate motions of teacher.
2. Isolate pattern for "This Old Man." Play on bells and have children sing. Repeat, using "nick nack paddy wack."
3. Use melody as a marching song.
4. Step, clap to beat. Add rhythm instrument accompaniment (drum, tambourine, or rhythm sticks).
5. Clap the "nick nack. . ." rhythm. Add rhythm instruments to this rhythm.

"Hickory Dickory Dock"

1. Run on the "hickory dickory dock."
2. Work on open mouth and diction, especially on the "hickory dickory dock," "clock," and "mouse."
3. Use tone block on beat to imitate sound of clock.
4. Add rhythm sticks for ticking of clock on the rests in measures 2, 4, and 8.
5. On the word "down" take step bells and play descending scale-line.
6. Chant "tick tock," using high and low tones.

"Mary Had a Little Lamb"

1. Clap, move to the 1 2 of the beat.
2. Move and frisk about, as a lamb. Emphasize moving to beat.
3. Sing fast, slowly, loudly, and softly, and compare effects.
4. Add rhythm sticks to beat.
5. Play the tune for children on bells as they note tonal direction.

"Eency Weency Spider"

1. Teach song with motions.
2. Tap to the beat on "een," "ween," "spi," etc. (beats 1, 4).
3. Use rhythm sticks on beat. Then tap rhythm of the words (melodic rhythm).
4. Play first phrase on bells. Note stepwise movement of tones.

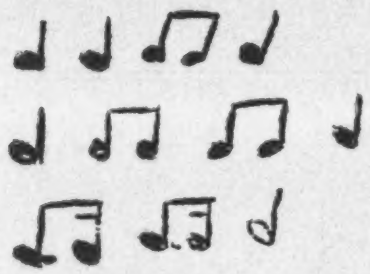
3. Additional Songs for Level I

A-Hunting We Will Go	Muffin Man
Clap Your Hands Till the Music Stops	Mulberry Bush
Cuckoo Calls From the Wood	My Father's Children
Farmer in the Dell, The	Postman
Hanging Out the Linen Clothes	Pretty Trapping
Hunt the Slipper	See Saw, Sacra-Down
King of France	Thumbkin Says
Knock at the Door	We Are All Nodding
Lady Bird, Lady Bird	Where Is Thumbkin?

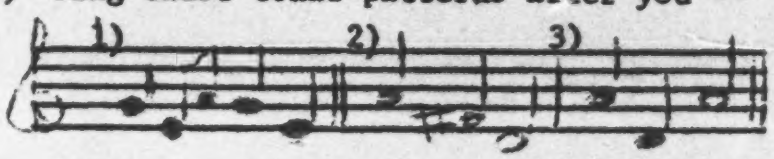
4. Evaluation Procedures for Level I

Ask children to:

a) sing any two songs (check pitch, tone quality, rhythm, overall mood)
b) clap the beat of any two songs you choose
c) clap the beat of any recording played so far in class
d) clap these rhythms after you --



e) sing these tonal patterns after you --



f) play the rhythm sticks--

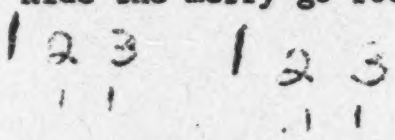
softly	fast
loudly	slow.

LEVEL II-RECORDINGS

1a. Recordings for Level II

"O Where, O Where Has My Little Dog Gone?" (T-RH)

1. Swing and sway to the 1-2-3.
2. Ride the merry-go-round.



3. Chant "bom-pah-pah."
4. Sing the words to "O Where... ."
   O where, O where has my little dog gone?
   O where, O where can he be?
   With his tail cut short and his ears cut long
   O where, O where can he be?
5. Note the harmony (many voices singing different parts).
6. Move hands to four distinct phases.
7. Add triangles to the primary accent of 1-2-3.

"Fiddle and Foot-Stamping" (French Canada) (FIW)

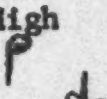
1. Move rhythmically to clearly defined beat.
2. Tap foot to main pulse.
3. Show students picture of violin.
4. Move hands to phrases. Clap on the first beat of each phrase.

5. Add a quick drum beat to the percussive sounds on the record.
6. Run or move body quickly to show fast-moving tones which never seem to stop.

"Teru Teru Bozu" (Japanese) (RT)

The bozu is a Japanese wishing doll, a symbol of sunshine. It is small, made out of paper, and carried as a charm or hung under the eaves to bring good weather.

1. Use slow, dignified movements. Encourage stiff movements.
2. Move hands to the clear phrases. Walk in various directions for each phrase.
3. Listen for drums and chimes at end of phrases.
4. Use creative bodily movements.
5. Add tone blocks to beat; also coconut shells. Use gongs and triangles to heighten the mood. Add soft drum for the 1's.
6. Note accompaniment. High



7. Encourage original rhythmic accompaniments, such as:

"Groovin'" - The Rascals (SUP)

1. Sway on main beats (1 and 3); move different parts of body.
2. Accompany the underlying rhythm

with a softly played rhythm instrument.

3. Raise hands on bird sounds.
4. Note solo male voice and sections where a group sings.

LEVEL II-RECORDINGS

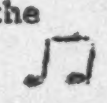
Tchaikowsky - "March of the Tin Soldiers" (RCA-R3)

1. Tap, clap to beat.
2. March stiffly. Lift feet high.
3. Accent the 1-2-3-4. Add instruments to beats.
4. Raise hands when trumpet call is heard.
5. Move hands to phrases.

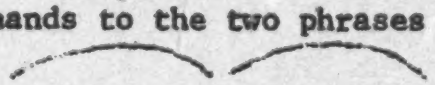
6. Clap on first beat of each phrase.
7. Change directions on each phrase.

"Worwor in Bao" - (Chicken Coop) (Marshall Islands, Micronesia) (EE)

1. Swing and sway to the 1-2-3 of the verse.
2. Clap to accentuate the 1-2-3 of the verse.
3. Listen for sounds of animals in chorus.
4. Listen for sounds of instruments in chorus.
5. Add rhythm instruments to chorus to highlight the



6. Note unaccompanied voices.
7. Move hands to the two phrases of the verses.



8. Join in on the one tone "bi party"

Using the Jingle Bells (ERI)

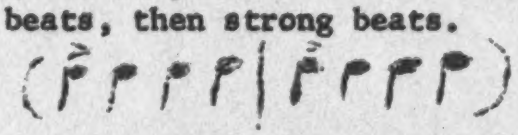
1. Follow direction on tape.
2. Distribute instruments.
3. Replay, clapping if necessary, until beat is felt.
4. Move to beat.

Pinto - "Run, Run" from MEMORIES OF CHILDHOOD (RCA-L1)

1. Run on fast parts. Show recognition of tempo. Change in middle by slower movements. Then return to running.
2. Tip hands lightly on running part 1-2-3-4. Add light instrumental accompaniment.
3. Move to the 1-2-3 of the middle part. Become very slow at end of middle part.

"Marine's Hymn" (AM-P)

1. Clap, walk in place to distinct beats. March as in parade.
2. Don't move until after the introduction.
3. Add rhythm instrument accompaniment to beats, then strong beats.



4. Change movements to show changes from male voices to instruments.
5. Move to four clear phrases.

6. Listen for sound of a whistle.
7. Clap along with the melodic rhythm.

"Come Back Liza" - calypso (HB)

1. Clap on the 1's of the 1-2 and then all the beats.
2. Sway and move gently to the smooth, soft music.
3. Sing the chorus part: "Come back Liza, come back girl, wipe the tear from my eye."
4. Clap the rhythm for "come back."
5. Stand on solo, sit on chorus part. Identify male tone color.
6. Move hands to regular, clear phrases.

7. Identify guitar sound. Note guitar interlude.

LEVEL II-RECORDINGS

Ussachevsky -"Sonic Contours" (SO-N)

1. Sway and swing back and forth to the 1-2-3.
2. Clap only on the 1's. Add triangles to accentuate the 1.
3. Encourage creative bodily movement. Show light, high quality through light, graceful, tip-toe music.
4. Raise hands when music slides (glissando).
5. Note piano quality (tape recorder and other electronic devices have modified the sound).

*Note: This music exploits the resources of piano sounds by means of tape recorders and other electronic devices.

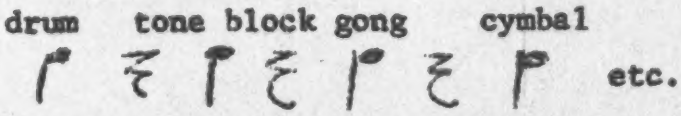
Using the Cymbals (ERI)

1. Follow direction on tape.
2. Distribute instruments.
3. Replay, clapping if necessary, until beat is felt.
4. Move to beat.

"Shiraishi Odori" (Japanese Bon Music from Island of Shiraishi) (FM-J)

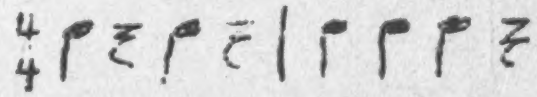
1. Move to, and add drum to accompany, steady, slow drum-beat. Use different instruments to show different tone qualities, such as:

drum tone block gong cymbal



etc.

2. Move slowly, using heavy movements on drum.
3. Note male voice answered by chorus. Stand on solo, sit on chorus.
4. Add original rhythm accompaniment.



5. Despite the complex melody, note the steady drum on every fifth beat--

Listen for this beat and move heavily only on this. Add heavy rhythm instrument accompaniment.

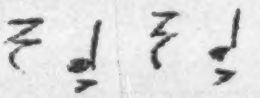
6. Stand in circle; move only on beat 1.
7. Stand on soloist part, sit on part for male singers.

"Arabic Chant" (Welcome Song) (CR)

1. Repeat after singer. Words are: "Eh-uh-lan-weh-seh-uh-lan."
2. Note voice quality of 12-year-old girl.

"The Mooche" - jazz: Duke Ellington's Band (S-JA)

1. Note "unusual" sounds -- the first section is a voice, followed by a muted jazz trumpet.
2. Clap and move to the steady beat.
3. Clap on the offbeats.



4. Move rhythmically, shaking entire body to rhythmic flow. Rest at end of phrases.
5. Move hands to the three phrases.

6. Encourage children to improvise a melody along with the voice and trumpet.
7. Imitate playing the drums or trumpet. Show children how the string bass is plucked and imitate plucking.

"Ile-Ile" (Indonesia - Batak tribe, pre-Hindu) (MU-IN)

1. Clap, move on heavy 1's of repeated xylophone beat.
2. Show fast-moving tones by running, moving fast, scurrying.
3. Add heavy instrumental accompaniment on the 1's.
4. Move only on instrumental part.
5. Raise hands on entrance of singer.
6. Note sound of xylophone-like instrument.

LEVEL II-RECORDINGS

Janbert - "Excerpt" from UN CARMET DU BAL (LMD)

1. Use swinging, swaying, pushing, and pulling movements to accompany the 1-2-3 of the beat.
2. Clap the 1's and then the 1-2-3.
3. Add instruments to highlight the 1-2-3.
4. Use creative movement to show the lilting, rather slow quality of the music.
5. Call attention to violin sound. Imitate the way a violin is played.

"Snake Dance" (Flathead Indians) (AM-I)

1. Beat a steady, moderately fast drum beat.
2. Add drum accompaniment.
3. Encourage creative bodily movement.
4. Move hand to clearly defined phrases (always end on low pitch, followed by slight pause).
5. Move hands to show pitches of each phrase (always HIGH LOW).
6. Try to sing each phrase with "ah" (each phrase is repeated).

Chant from West Africa (an interpretation of a Moslem Muezzin chant calling Moslems to pray in a Mosque) (CR)

1. Repeat after singer.
2. Join in on clapping.
3. Get louder or softer with singer.
4. Note young girl's voice.

"Long Long Journey" - jazz (AL-H)

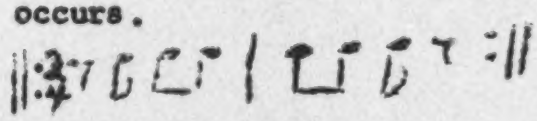
1. Be "loose" and encourage free movement.
2. Use slow walk for movement. Vary movements to keep a steady beat.
3. Identify various soloists (trumpet, sax, man's voice, piano) by moving differently for each section.
4. Move hands to regular phrasing

of the solo and vocal parts.

5. Add rhythm instruments to the 1's of each group of four.

Coal Miner's Dance (Japanese) (RT)

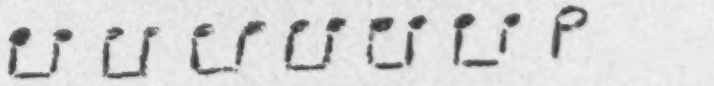
1. Use mysterious, soft movements for bodily movement.
2. Add rhythm sticks, triangles, drums, coconut shells to highlight beat, accents (1-2).
3. Identify music as from a far-off land (Japan).
4. Note HIGH HIGH HIGH HIGH / LOW LOW LOW LOW pattern of accompaniment by moving hands to pitch levels and playing.
5. Move hands to irregular phrases (each phrase ends with the chant of the male voice).
6. Listen for man's spoken voice. Clap the even rhythmic pattern when it occurs.

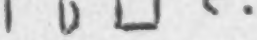


Chant the words with the speaker.

"Chestnut-Game" (Be Egozim) (Israel) (HOL)

1. Move to beat. Change beats to correspond with tempo.
2. Move slowly on first part. Dance on dance-like part.
3. Change instrumental accompaniment when tempo changes.
4. Stop dancing on instrumental part. Move on female part.
5. Clap even rhythm of slow part.



6. Clap the "zu go fer-et" of second part each time it occurs  .

LEVEL II-RECORDINGS

Orff - "Instrumental Piece" (M-CH)

1. Be very light on first and last parts. Use fast, running motion.
2. Sway and swing on middle part to show slower tempo and lilting mood.
3. Add triangles to beats of fast parts. Change instruments on slower part.

"Love Chant" from North Africa (CR)

1. Echo singer on repeated tonal patterns.
2. Add claps, instruments as on record.

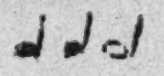
(Words are "Ya Bay" - pronounced Yuh-Bye)

Jivaro (Peru - traditional war cry of the Jivaro Indians) Yma Sumac (LEG)

1. Move to the steady, hypnotic pulse.
2. Add cymbals to the 1's.
3. Join in on drumming.

4. Add other rhythms as

or .

5. Raise hands when men's voices are heard.
6. Go low on low-pitched parts. Move high when female vocalist sings very high.
7. Raise hands on shouts and laughter-type noises.
8. Clap 

Ji-va-ro .

Brahms - "Lullaby" (ART)

1. Sway, rock gently to the 1-2-3.
2. Clap on the 1's.
3. Add triangles to the 1's.
4. Move hands to the four phrases.

5. Raise hands on high tones.
6. Encourage creative movement. Emphasize soft dynamics and slow tempo.
7. Sing tune with la.
8. Note sound of strings.
9. Note repetition of entire piece, this time played by violin.
10. Compare with vocal version (soprano and piano).
11. Repeat many of the above activities, using the vocal version.

Words:

Lullaby and good night, with roses bedight
With down o'er spread, creep into thy bed
If God will, thou shall wake when the morning doth break (repeat).

Lullaby and good night, these blue eyes close tight
Bright angels are near, so sleep without fear
They will guard thee from harm, with fair dreamland's sweet charm (repeat).

LEVEL II-RECORDINGS

"Russian Gypsy" (MU-V)

1. Clap on the 1-2 of the vocal part. Speed up on the instrumental part. Then clap only the 1's (the strong beat).
2. Show changes in tempo by appropriate bodily movement (vocal part is much slower).
3. Stand on vocal (female solo) part; sit on part that features an instrument (the accordion).
4. Divide group in half. Some children move on the slow part and some on the fast part. Then switch roles.
5. Add rhythm instruments to beat. Change to show two distinct sections.
6. Move hands to phrases (there are two distinct phrases to each section).

"Double Check Stomp" - jazz (SO-H)

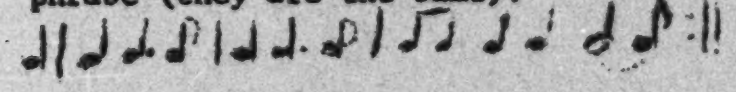
1. Stamp (stomp) foot to strong beats 1,3.
2. Be lively, jumpy, and shake to the fast beat and tempo.
3. Don't move until introduction ends.
4. Clap on the brass "answers" after the first two phrases.
5. Change motions on each section of the music (new tone color for each section).

"Maraming Salamatat"- Filipino Children's Song (FM-P)

Words: Maraming salamat, salamat po sainyo
Thank you, yes thank you for all your kindness
I'll never forget you, oh thanks for everything.

1. Sway and swing to the "3" meter. Get slower on last phrase.
2. Add triangles to the 1 of the 1-2-3.
3. Move hands to two phrases.

4. Clap the rhythmic pattern of each phrase (they are the same):

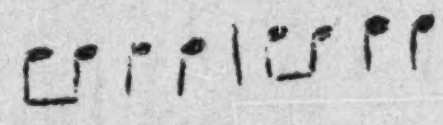


5. Sing the song.
6. Alternate singing of phrases.

Schumann - "Papillons no. 8" (RCA-R2)

1. Swing, sway to the 1-2-3. Whirl, move around room.
2. Add triangles to the 1's.
3. Stop moving on middle part.
4. Move hands to phrases:

5. Clap the predominant rhythm.



Using the Maracas (ERI)

1. Follow directions on tape.
2. Distribute instruments.
3. Replay, clapping if necessary, until beat is felt.
4. Move to beat.

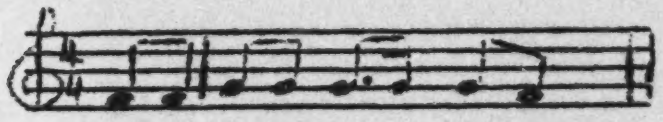
"Dolly Dawn"- calypso (HB) R4)

1. Clap on the accented 1's of 1-2.
2. Move rhythmically to show very rhythmical music. Bounce 1-2.
3. Identify drum beats. Note shouting and chanting at beginning, followed by male vocalist.
4. Dance on the chorus "She gonna dance."
5. Add rhythm instruments for meter 1-2 and beat 1-2.
6. Identify flutelike, whistling sound in instrumental section.
7. Stop moving on instrumental section.
8. Clap "She gonna dance, she gonna sing, She gonna cause the rafters to ring."

LEVEL II-RECORDINGS

"Elligabel el aasse" (Bedouin folk song from East Egyptian desert) (HS-M-I)

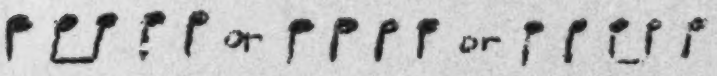
1. Clap hands with singers in record. Beat feet, tap feet, move rhythmically to steady beat.
2. Add rhythm instruments to highlight beat.
3. Raise hands when male soloist sings alone. Identify many people joining in.
4. Raise hands when the hypnotic, chant-like theme stops and another tune enters (at end).
5. Sing, using "la-la," to the very simple melody.

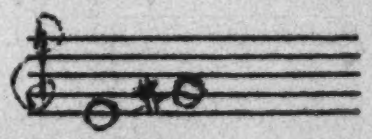
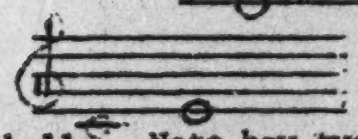


6. Clap the melodic rhythm.

"Pihanakalani" (Hawaii) (HC)

1. Clap with the bamboo accompaniment.



2. Step on the 1's and 3's of the beats.
3. Play  or  on the tone bells. Note how two tones are used in the bamboo accompaniment. Move hands to show one pitch is higher than the other.
4. Raise hands when speaking rather than singing is heard.
5. Move only on the singing sections (each verse is followed by a short instrumental interlude).

*Note: The instrument heard is made of various lengths of bamboo. The performer holds a length of bamboo in each hand and thumps them on the floor while doing his dance. The text describes a romance on the island of Kauai.

"Rabbit Dance" (Sioux) (AM-I)

1. Clap and tap the uneven drum rhythm.

2. Use rhythm instruments to accentuate this rhythm.
3. Change dynamic levels of drumming to correspond with recording.
4. Move on main accent.
5. Form circle. Stamp on accent.
6. Identify many voices singing.
7. Raise hands in middle part where drumming stops.

Thomas - "Andantino" (RCA-R3)

1. Move slowly, lightly, tip-toeing.
2. Tap hands to the 1-2-3-4 beat. Make light, short movements.
3. Clap on the 1's of the 1-2-3-4.
4. Move hands to show clear phrases:

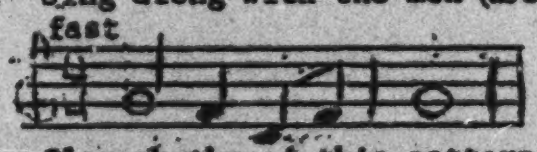
5. Identify instrument as clarinet.

"A Little Bit Me, A Little Bit You" - The Monkees (IM)

1. Move whole body to show the clear, pounding beat.
3. Clap any rhythm which fits the music as children imitate. Have children create original rhythms.
4. Identify vocal quality of several male voices.
5. Encourage creative bodily movement.

Boat Song - "Yeli Yeli" (Africa) (DJ)

1. Sing along with the men (use "Yeah!").

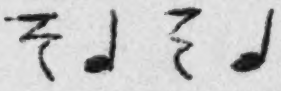


2. Clap rhythm of this pattern as it is repeated.
3. Beat hands on the 1's.
4. Design pitch levels of the above pattern.
5. Show dynamic contrasts through loud, soft singing and beating.
6. Note contrast of solo female and male voices.

LEVEL II-RECORDINGS

"Tiny Bubbles" - Don Ho (Hawaii) (DH)

1. Tap, clap, put instruments to the drum offbeat:

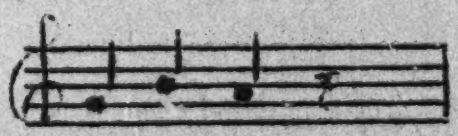


2. Echo the male singer (Don Ho).
3. Note the choral group alternating with the singer.
4. Move hands to the clearly defined phrases.

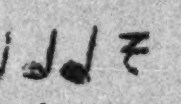
"The Wind Blew East" (Japanese folk play) (RT)

The wind blew east (describe arc with right arm)
The wind blew west (describe with left arm)
The sun shone down (hands overhead in circle)
on all of us (hands in front of body, bend knee)
Way down in the val-ley (bend to side, point hand)
there is a lit-tle cha-pel (bend in opposite direction, make roof peak)
you can hear the (stay bent, cup hands to ear)
bells are ring-ing (bend in opposite direction, listen to bells)
People walk in (cross hands, shuffle forward)
People walk out (shuffle backwards)
and the birds fly (turn around, imitate flying)
all a-bout. (vibrate hands overhead, bring hands down, bow)

1. Follow teacher as she does movements.



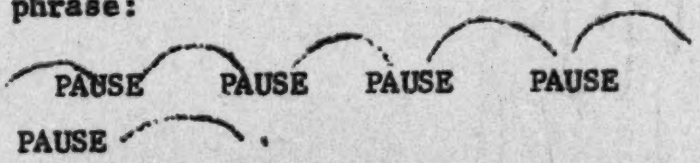
2. Isolate the important tonal pattern; play it on step or tone bells.
3. Identify female singer's voice.
4. Clap the basic pattern.



Add rhythm instruments. Place triangle on beat 4: .

Purcell - "Entry of Phoebus" (Act IV) from THE FAIRY QUEEN (M-TK)

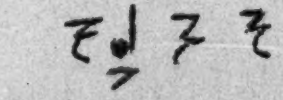
1. Tip, move, to the strong 1-2-3. Note 1-2-3, 1-2-3, 1-2-3, 1-2-3, for each phrase.
2. Move to phrases. Stop after each phrase:



Turn at end of each phrase.
3. Use heavy movements. Add heavy rhythm instruments to show dynamics.

Mossolov - SYMPHONY OF MACHINES - "Steel Foundry" (SO-N)

1. Move to steady pulse in 4/4.
2. Clap to show accents



of drum.

3. Show dynamics and dissonance through large, grotesque movements. Pound with hands and body.
4. Change tempo as appropriate.
5. Change movements on second, slower part.
6. Notice repetition of first part through the same movement.
7. Call attention to rhythmic quality of music, with almost total lack of melody.

*Note: This music, written in the U.S.S.R. in 1928, is a sound image of a steel foundry. The only nonmusical instrument used is the constant rattling of a thin sheet of metal.

1b. Recordings for the Holiday Season

Kodaly - "The Gay Song of the Shepherd" sung by the Budapest Children's Choir (HUD)

1. Swing, sway to the lilting gay melody.
2. Beat to the 1, 2. Clap on the 1's.
3. Add light, rhythm instrument accompaniment.
4. Walk steadily to the very clear, steady beat.
5. Stand on instrumental part; sit on vocal part. Note that first time children sing there is accompaniment. On the repeat children sing alone.
6. Identify children's voices and flutelike sounds (recorders).

"Vive Le Vent" (free translation of "Jingle Bells") (FR-C)

1. Note children's voices and child soloist (on verse).
2. Join in on singing (in English).
3. Clap 1-2, 1-2. Clap only on the 1's.
4. Add jingle bell accompaniment.

"Le Petit Noel" - French carol (FR-C)

1. Differentiate between children's voices and adult woman's voice. Stand or sit to show differences.
2. Join in on animal sounds, echoing the soloist.
3. Beat hands to the 1-2. "Play" guitar on the 1's.
4. Move hands to phrases.

chorus

verse

5. Clap on first beat of each phrase.
6. Clap the rhythmic patterns of the animal sounds $\frac{2}{4}$ ♩ ♩ ♩ | ♩ ♩ ♩ ‖ .
7. Note slight tempo change at end.

(cont. in next column)

(continuation)

Words: French

Refrain

Voici c'que le p'tit Noel m'apporte
en cadeau du ciel:
Un mouton qui fait be be be be be be
Un anon qui fait hi han hi han hi han
Voici...
Un chien qui fait ouah...
Un canard qui fait coin...
Voici...
Un poul' qui fait cott...
Un coq qui fait qui'ri...
Un beau tambour qui fait br...
Un violin qui fait zin...
Un trompett qui fait ta...
Un clochett qui fait ding...

Words: English

See what little Christmas brings me
as a present from heaven
A sheep that goes...
A little donkey that goes...
A duck that goes...
A chicken that goes...
A cock that goes...
A fine drum that goes...
A violin that goes...
A trumpet that goes...
A little bell that goes....

"Pancakes for Chanuka" (Levivot) (HOL)

1. Dance and be gay. Move to the beat.
2. Adapt movement to the slight variations in tempo.
3. Sing on the "la-la-la's"; note the fast-moving "la-la-la's."
4. Clap on the strong 1's of the 1-2.
5. Move to the clear phrase structure.

LEVEL II-RECORDINGS

"Winter" (T-RH)
Words:

Dark winter day, winter cold
Cold, cold snow. Hurry, come in
To the warm room, to the fire glow
Dark winter day, winter cold, cold,
cold snow.

1. Echo the soloist as she sings the words.
2. Try moving to show beat. Note the difficulty in finding the beat.
3. Note female voice echoed by several singers. Also listen for piano accompaniment.

"Ding Dong" and "Farewell to the Old Year" (M-CH)

1. Swing to the ding-dong.
2. Sing the ding-dong.
3. Add triangles on the main beats.
4. Identify children's voices.
5. Raise hands when many voices sing different parts.

Words:
Ding, dong, diggi diggi dong,
Diggi diggi dong, the cat she's gone,
Diggi diggi dong, the cat she's gone,
Diggi diggi ding dang dong.

Farewell to the old year
the people are singing,
To bring in the new year
the bells are ringing,
Ding dong ding dong.

D. LEVEL II-SONGS

2a. Songs for Level II

"A Little Bear" ("Kuma San")

1. Isolate the tonal pattern for measures 3-4. Add tone block to rhythm. Sing the two-tone pattern. Play it on step bells.
2. Add tone blocks to rhythm of entire tune.
3. Add other verses, such as "left turn around," "jump up high."
4. Move to beat. Add drums on the 1_2, accenting the 1.
5. Note song is from far-off land (Japan).

"Did You Ever See a Lassie?"

1. Swing, sway to the lilting 1-2-3 beat. Clap on the 1's. Push, pull, bend to show 1 2 3.
2. Follow motions of teacher. Then choose children to be leaders. Encourage movement to the beat.
3. Clap the even rhythmic patterns of "go this way. . ." and step to the even pattern.
4. Sing very fast and note effect.

"Manu Lai Titi"

1. Make up motions dramatizing words. Encourage children to move to beat.
2. Clap, stamp beat. Accent the 1's.
3. Isolate the "sa-lu-nu-le-le-a" rhythmic pattern. Clap the rhythm every time it occurs.
4. Note that song originates from another land (Samoa).

"Michael Row the Boat Ashore"

1. Join in on the "alleluia" pattern. Gradually learn all verses.
2. Clap the "alleluia" pattern. Note the very long tone on "lu."
3. Clap to the beat. Teach an off-beat clap, as $\frac{4}{4}$ 𝄾 ♩ 𝄾 ♩.
4. Add other verses.
5. Strum harmony without melody. Discuss that there are many tones in the harmony.

"Apples Red"

1. Emphasize the first beat of each group of four (1 2 3 4).
2. Isolate the pattern for the words "apples red." Have each child sing it. Play tones on bells. Move hand to tonal directions.
3. Clap the rhythm for "apples red." (♩ ♩ 𝅗𝅥) Use rhythm sticks to highlight rhythm.
4. Make up other words.
5. Emphasize final "d" on red."
6. Show children the three tones of this chant. Then have some children play the tune.

"London Bridge"

1. Teach in context of the singing game.
2. Clap, move to the beat (1 2 3).
3. Isolate the pattern for "falling down." Clap rhythm ♩ ♩ 𝅗𝅥 and note the upward movement of tones.
4. Clap "la-dy" and note the longer tone on "dy."
5. Move hands to the two phrases ⌒ ⌒, both beginning with "London...."

"Skip to my Lou"

1. Teach either as a song or a singing game.
2. Gaily move around room to beat; clap, stamp, move rhythmically to the beat.
3. Clap the rhythm for the pattern "Skip to My Lou." (♩ ♫ ♩) Note the long tone at end.
4. Alternate singing with children, e.g., teacher--measures 1-2, children--measures 3-4, etc.

LEVEL II-SONGS

"If You're Happy"

1. Clap, tap, etc. on the two rests.
2. Move hands to phrases ⌒ ⌒ ⌒ ⌒.
3. Run to the rhythmic pattern. Stop on the rests.
4. Add rhythm sticks to the fast-moving rhythm of the melody.
5. Add other verses.
6. Beat hands to beats 1 and 3 of each measure.

"Good Morning to You"

1. Teach song after children have learned "Happy Birthday to You."
2. Use activities described for "Happy Birthday."

"Looby Loo"

1. Teach, using motions.
2. Clap to beat. Walk to beat, and stress movement to beat when doing the game.
3. Gaily move around room to show lilting, sprightly music.
4. Note return to the main part "Here we dance...." Use same motions on the chorus and change motions on verse.

"Berceuse Francaise"

1. Clap the beat. Sway gently to the beat.
2. Add triangle to each beat.
3. Sing fast and then loud. Note effect.
4. Play the first two measures. Note only two tones used. Children sing and then play pattern on step bells.
5. Note that people all over the world sing lullabies to children. Discuss what a lullaby is and its musical characteristics (slow, soft, peaceful).

"Happy Birthday to You"

1. Sing on birthday occasions.
2. Use for solo singing. Ask child to sing "I'm five years old" to words.
3. Isolate the rhythmic pattern for "Happy birthday to you" ♩♩♩♩♩. Clap the pattern. Extend last tone, and note that it is longer than the other tones.
4. Swing, sway to the lilting 1-2-3. Clap on the 1's. Add rhythm instruments to highlight the beat.
5. Slow down on "children" (Note fermata 𝄐). Note how beat and tempo are slowed.
6. Practice leaping from low to high tone (line 2). Move body to show leap. Show leap on step bells.

"Before Dinner"

1. Children join in on the "ya ya's."
2. Clap the "ya ya" pattern each time it occurs ♩♩♫♫♩.
3. Add drum or tone blocks to highlight the ♩♩♫♫♩.
4. Move hands to high-low pitch levels of the "ya-ya" part.
5. Find the two tones of the "ya ya." Children watch teacher play pattern on bells and then play it themselves.
6. Ask child to be soloist.

"Hush Little Baby"

1. Move gently to beat. Rock a baby to sleep.
2. Clap on the 1's of the 1 2. Teach children an afterbeat clap:

𝄽 𝄾 𝄽 𝄾.

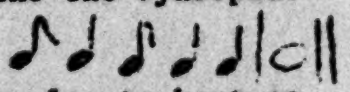
3. Sing fast and loudly. Note effect on mood.
4. Add triangles to beat.
5. Note many words sung to same tune.

LEVEL II-SONGS

"Shortnin' Bread"

1. Clap the beat. Accent the 1 and 3 of the 1 2 3 4.
2. Add rhythm instruments to beat. Change beat to show difference from chorus to verse.
3. Add offbeat, rhythmic accompaniment.
4. Sing the verse; children sing the chorus. Switch parts.

"Epo I Tai Tai"

1. Teach, using motions. Note that song comes from far-away island of Samoa.
2. Clap, tap, move to the beat. Add rhythm instrument accompaniment (drum or coconut shells).
3. Clap and echo the syncopated rhythm at beginning 
4. Tap hands on lap to beat as introduction to song. Beat four times before singing.

"Go in and out the Window"

1. Teach as the dance is taught.
2. Clap, move to the beat. Encourage children to move to beat as they do dance.
3. Clap the rhythmic pattern for "window" every time it occurs.
4. Call attention to harmony.
5. Sing very slowly. Note effect on mood.

2b. Supplementary List for the Christmas-New Year Season

African Noel

Christmas Day

Christmas Day in the Morning

I Saw Three Ships

Jingle Bells

Mariner's Hymn

Oh Watch the Stars

Round the Christmas Tree

Shepherd, Shepherd

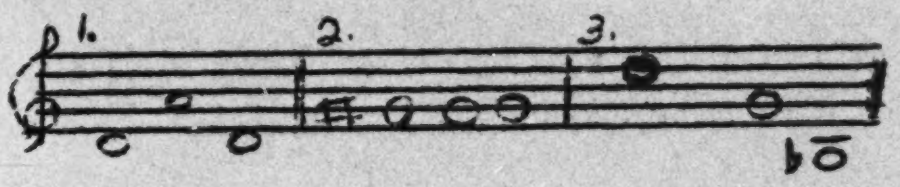
We Wish You a Merry Christmas

3. Additional Songs for Level II

Animals in the Zoo
Baa Baa Black Sheep
Birdie, Where Is Your Nest?
Bus Song, The
Dance Thumbkin
Days of the Week (Dutch)
Here We Go, Santy Maloney
Hey Diddle Diddle
Hey Jump Along
I'm Going To Sing
I'm a Little Teapot
I Put My Arms up High
I Want To Be a Farmer
John Brown Had a Little Indian
Lazy Mary
Mammy Loves
Miss Polly Had a Dolly
Mother's Knives and Forks
One, Two, Three
One, Two, Three, Four, Five
Six Little Ducks
There Was a Man and He Was Mad
This Is the Way the Lady Rides
Wiggle Song, The

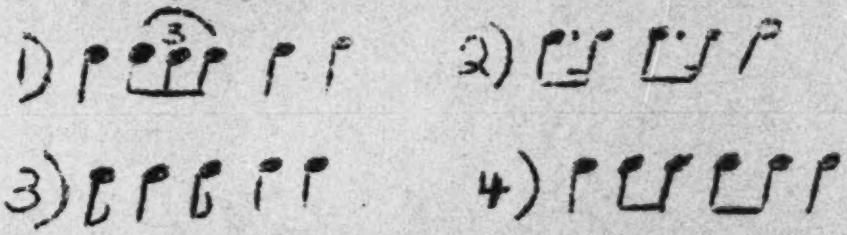
4. Evaluation Procedures for Level II

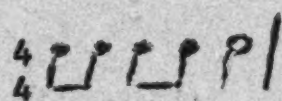
1. Move hands high and low to indicate pitch levels of these patterns:



2. Play any instrumental recording. Have children move, and note whether they move to show beat, tempo, dynamics, overall mood, rests, phrases.

3. Echo-clap rhythms.



4. Play series of tones, only one of which is long (e.g.: ).

Repeat. Raise hands on longest tone.

5. Listen to recording. Children describe tone color (intrument(s), men, women, one person, etc.)

6. Play recording. Raise hands when music gets louder, softer, slower, or faster.

7. Sing any two familiar songs. Check on pitch, rhythm, diction, and overall mood. Move hands to phrases. Clap the beat and rhythm.

8. Sing (echo) the following tonal patterns.

9. Play a tune, with and without the harmony. Children raise hands when they hear harmony.

LEVEL III-RECORDINGS

1. Recordings for Level III

Meredith Willson - "Seventy-Six Trombones" from MUSIC MAN (DRM)

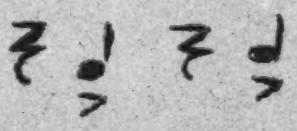
1. Tap, clap beat.
2. March in place and around the room.
3. Clap the beats--the first or accented beats.
4. Add rhythm instrument accompaniment.
5. Identify children's voices. March on vocal part; clap on instrumental part.
6. Move hands to regular, clear phrases.
7. Clap on first beat of each phrase.
8. Change bodily movement or direction on each phrase.
9. March on main section; play instruments on the second section.

John Bull - "My Selfe" (16th century piece for virginal) (HS-M-IV)

1. Show feeling for beat and meter by clapping and moving to the 1_2.
2. Show light quality through light movements.
3. Add light rhythm instrument to accompaniment.
4. Run faster when tones scamper.
5. Stop on pauses.
6. Note that the music is very old and played on an instrument not played any more (virginal--an ancestor of the piano).

"Lollipop" - the monkey (TBD)

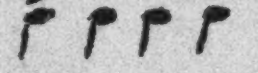
1. Move leisurely to the well accented beat..
2. Clap with the drums on the off-beat



Move to this syncopated rhythm and play drums to it, making sure to continue the pattern throughout.

"Papio" -J. Kalapana (Hawaiian flame dance) (WEB)

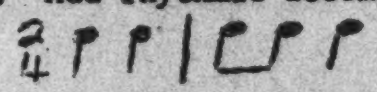
1. Play drums to steady beat.
2. Clap to



Play instruments.
3. Move to the fast, rhythmical introduction, using bouncing motion.
4. Notice drum introduction.
5. Raise hands on men's shouting (beginning on end).
6. Stand when male soloist is heard.
7. Accentuate the metric flow by moving and clapping only on the 1's.
8. Raise hands on the chorus part (au-we, au-we...).

"Seven Jumps" (Danish folk tune) (RT)

1. Use to help children differentiate tempo changes. Move gaily to the lively two-phrase tune. Stop and then move slowly on the long tones.
2. Move rhythmically to the 1_2. Add rhythm instruments.
3. Add rhythmic accompaniment.



4. Move hands HIGH ↘ LOW for each group of two long tones. Play these two tones on step or resonator bells (they are eight tones--one octave apart).
5. Raise hands when gong is heard (the last of the long tones).
6. Move hands to the two phrases.

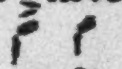
"Many Pretty Trees Around the World" (R-CH).

1. Echo the singer on names of pretty trees: elm, birch, pine, palm, eucalyptus, cedar. Sing the entire song, joining in on the echoes.
2. Raise hands when harmony is heard.
3. Move gently as trees to the music's beat.
4. Identify guitar accompaniment and voice of female soloist and chorus.
5. Listen for whistles.

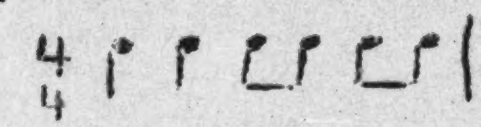
LEVEL III-RECORDINGS

"All I Want To Do" - Kui Lee (EXT)

1. Move to beat



Accent first beat.
2. Shake and move body. Use bigger movements to show louder dynamic levels.
3. Identify drums, guitar, solo male voice (Kui Lee, one of Hawaii's famous contemporary singers).
4. Play instruments on "bells," "tambourine," "drum."
5. Change movements after each section (during instrumental interludes).
6. Clap or play underlying rhythmic pattern.

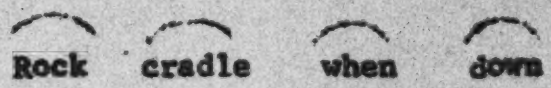


Medieval French Chanson (HS-M-II)

1. Boys stand when man sings; girls stand when woman sings. Both stand when chorus of men and women sing.
2. Clap, move to the 1_2.
3. Add tambourine or drum to the 1's.
4. Use a rather fast walk to move to the beats.
5. Encourage creative movement. Don't move until the drum introduction is completed.
6. Identify sound of drum, flutes.
7. Move hands to the phrase structure (the phrases have either four or eight beats)

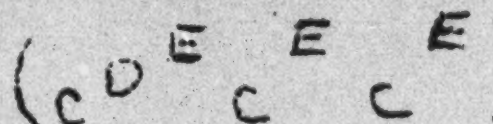
Canning - "Rock-A-Bye Baby" (RCA-L1)

1. Sway, rock gently to the feeling of three pulses.
2. Add triangles for beats and strong beat 1 2 3.
3. Move hands slowly in a rainbow-shaped arc to the clear, four phrases.



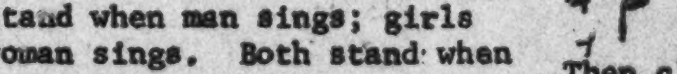
"Do Re Mi" from THE SOUND OF MUSIC (SO-M)

1. Encourage children to join in on this song.
2. Clap, move rhythmically to the 1 2 3 4 beat.
3. Clap on the 1's of the 1 2 3 4. Add rhythm instrument accompaniment to highlight the accents.
4. Identify the tone quality of the female singer, with accompanying orchestra.
5. Encourage children to experiment in playing the beginning on the step or resonator bells

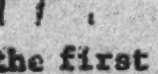


"Kona Kai Opua I Ka La'i" (Hawaiian chant) (HC)

1. Join in on



Then clap the steady drum beat



2. Step to the first and third beats.
3. Move hands to phrases (each one has descending tonal ending and is separated from others by woman's spoken voice).
4. Raise hands each time woman speaks.
5. Play a rhythmic accompaniment softly with dynamic level of the music.
6. Make up other rhythms to accompany the rhythmic flow.
7. Try humming with the simple three-tone chant.

*Note: The instrument used is a treadle board, operated by the performer with a foot. The hands use two pieces of wood (Ka la' au) to add accompaniment.

"Bahnfahrt" (SO-M).

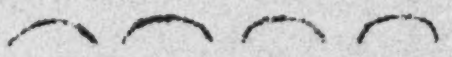
1. Notice familiar sounds, as barnyard animals, whistles, etc.
2. Relate to "cartoon" background music.
3. Beat hands to fast tempo. Notice where tempo becomes slower (near end).

*Note: This music, performed in Germany in the 1920's, creates a cartoon image. This type of music found favor in burlesque orchestras in early 1900's.

LEVEL III-RECORDINGS

"Oh What a Beautiful Morning" from OKLAHOMA (H-OK)

1. Sway and swing to the 1 2 3. Clap on the 1's.
2. Add triangles to the 1's.
3. Identify solo female and choral sounds.
4. Join in on the chorus part "Oh What a Beautiful Morning."
5. Move hands to clear phrases.



Clap on first beats of each phrase.

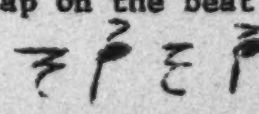
6. Change movements to show differences between verse and chorus.

"Norwegian Wood" - The Beatles (RUB)

1. Move, walk slowly to the beat. Add a soft, rhythm instrument accompaniment.
2. Stand on the instrumental part; sit on the vocal part.
3. Stand on the male solo part; sit on the part where several men sing.
4. Move hands to the clearly defined phrases. Walk in one direction for one phrase and change direction on every other phrase.
5. Note the sound of an unfamiliar instrument-- the sitar (from India).

"If I Had a Hammer" (PPM)

1. Clap on the beat, then the offbeat.



2. Swing, sway to the definite, rhythmic flow.
3. Note vocal tone colors and guitar accompaniment.
4. Encourage children to join in on the words.

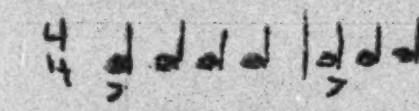
Delibes - "Excerpt" from COPPELIA (LMD)

1. Use large bodily movement to depict the heavy quality of the music.
2. Move to the 1_2 of the meter and the 1's (the strong beat).
3. Add rhythm instrument accompaniment to highlight the heavy quality.
4. Encourage free, creative movement to show overall mood of the piece.

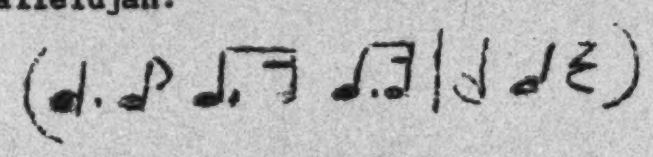
"Battle Hymn of the Republic" (AM-P)

1. Move, march to steady moderate beat.
2. Use short, abrupt movement to show staccato, steady accompaniment.
3. Move hands to clear phrases.

4. Join in on the "glory hallelujah."
5. Clap on first beat of each phrase.
6. Slow up on movement at end to show slower tempo.
7. Add drum to show accented beat

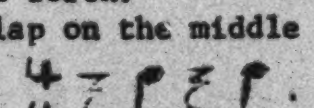


8. Note both men's and women's voices.
9. Raise hands on long tones (at end of every four phrases).
10. Clap rhythm for "glory, glory hallelujah."



"That's What You Think" - jazz (DM)

1. Move gently to the 1 2 3 4 .. Sway back and forth.
2. Clap on the middle part, as on the record



3. Move on the female singer's part; stop on the instrumental part.
4. Add soft, rhythm instrument accompaniment.
5. Move hands to the distinct phrases. Change direction for each phrase.
6. Clap on beginning of each phrase.

LEVEL III-RECORDINGS

"Kookaburra" (Australia) (FM-M)

1. Move to the 1_2.
2. Encourage creative movement. Have children imitate happy birds.
3. Differentiate male and female singers singing the melody alone and together in round.
4. Note piano accompaniment.
5. Clap the rhythm for "laugh Kookaburra."

6. Clap the fast "Kookaburra" rhythm.

Dvorak -"Waltz" op. 54, no. 1 (LMD)

1. Swing or sway to show the 1 2 3. quality of the beat.
2. Clap the 1 2 3. Clap the 1's.
3. Add rhythm instruments to highlight the beat and meter.
4. Move hands in phrase arcs to the clear phrases .
5. Clap on first beat of each phrase.
6. Do different movement for each phrase.
7. Call attention to main instrument --violin. Imitate how a violin is played.
8. Encourage lilting, creative movement to show overall mood of the music.

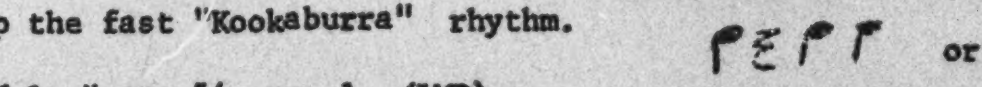
"Good Morning Blues" (NEG)

1. Move leisurely to the 1 2 3 4 beat. Move two to the left and two to the right.
2. Note relatively sad quality of the music.
3. Encourage children to join in on some of the verses.
4. Move hands to the clearly defined, three phrases in each section.
5. Move on vocal part; rest on instrumental interlude.
6. Call attention to addition of more instruments as the music continues.

"Heeia" (Hawaiian - arranged by Beamer) (WEB)

1. Clap, drum, move on the 1 and 3 of this beat.
2. Move rhythmically to the music.
3. Show children the fast drum beat at beginning.

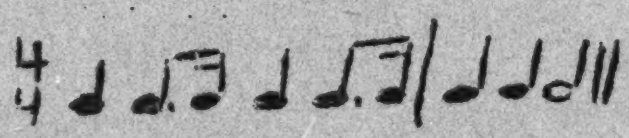
4. Raise hands when soloist sings with only drum accompaniment.
5. Make up other rhythmic accompaniments, such as:



6. Sing along with the e-a-e-a sung by men's voices.
7. Notice rattle-like effect. Use gourds or maracas as rhythm accompaniment.
8. Move hands to phrases (one phrase followed by male chorus).
9. Listen for spoken voice before each verse, giving the first word of each verse.

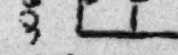
Tchaikowsky - "Doll's Funeral" from ALBUM FOR THE YOUNG (RCA-R3)

1. Clap hands to slow beat. Move by tipping hands.
2. Move slowly and sadly.
3. Accent the 1's of each 1 2 3 4.
4. Phrases are clear. Move hands in arc to show phrases (each has eight beats). Stop at end of each phrase.
5. Encourage creative dramatization.
6. Clap the repeated rhythm.



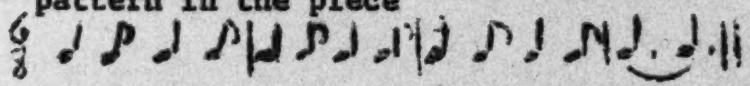
LEVEL III-RECORDINGS

"Dance Tune" (English-13th century) (HS-M-II)

1. Clap to the beat. Emphasize strong beats  .

2. Show brightness of melody and rhythm through gay bodily movement.

3. Note instrumental tone color.

4. Clap the predominant rhythmic pattern in the piece 

Add rhythm sticks to highlight this rhythm.

5. Move hands to the clearly defined, even phrases (24 phrases).

6. Count beats for each phrase to note that each one has four beats 1 2 3 4.

7. Change directions for each phrase.

8. Clap on beat 1 of each phrase.

9. Listen for drum part. Add drum accompaniment only when drum is heard.

Schumann - "Wild Horsemen" (RCA-L2)

1. Show dynamic contrasts by clapping lightly at the beginning and loudly at the end.

2. Beat foot and walk to the beat.

3. Encourage creative movement. Show bigger movements on louder sections.

4. Move hands to phrases.

MINOR

MAJOR MAJOR

Tap rhythm instrument on first beat of each phrase.

5. Use different rhythm instruments on different sections:

A rhythm sticks

A rhythm sticks

B drums

A rhythm sticks (louder!)

"Umupo Po Kayo" (Tagalog-Philippines) (FM-P)

Umupo po kayo (repeat)
Ang munting tahanan
Ay ariing inyo

Have a seat please, dear sir (repeat).
Feel at home, O dear sir
As you sit in our chair.

1. Sway and swing to the "3" meter.

2. Make believe you are playing a guitar. Play "heavy, light, light."

3. Move hands to phrases.

4. Identify woman's voice and guitar.

5. Clap the rhythmic pattern of each phrase (phrases 1-2 uneven, phrase 3 even).

6. Move hands downward in third phrase to show downward movement of tones.

7. Raise hands on highest tone (beginning of third phrase).

"Sakura" Japanese Folk Song (BOW)

1. Move hands quietly to beat.

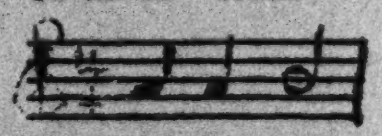
2. Add triangles to every other beat.

3. Identify music as coming from far-off land (Japan).

4. Move slowly to slow tempo.

5. Use gentle movements to show soft dynamics and quiet mood.

6. Raise hands when koto (stringed instrument) plays alone. Identify "melody" instrument as a bamboo flute.

7. Highlight "sa-ku-ra" tonal pattern on bells  .

Move hands to show pitch levels. Clap the pattern and design rhythm — — ——— . Ask children to play pattern.

8. Move hands to phrases.

9. Clap ♩ ♩ 𝅗𝅥 over and over again for rhythmic accompaniment.

LEVEL III-RECORDINGS

"Five Hundred Miles" (PPM)

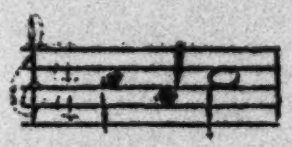
1. Move gently to beat. Tip hands and walk to beat.
2. Join in on words.
3. Identify vocal colors on record. Note guitar accompaniment.
4. Clap on the 1's of the 1234. Add triangle accompaniment to the 1's.

"Summer is icumen in" (13th-century canon) (M-CH)

1. Sway, lilt to the music.
2. Move and dance to gay music. Show soft quality of music through light movement.
3. Add triangles to the rhythm for

"sing cu - cu."

4. Clap on the 1's of the 1's and 2's. Add light rhythm instruments to the 1's.
5. Raise hands on the high "sing cu-cu."
6. Play "sing cu-cu" on bells.



"Piapa" by Mary K. Puku'i (NA)

E na hoa kamali'i
E a'o mai kakou
I pa'ana'au ka pi-a-pa.
A,E,I,O,U,
H,K,L,M,N,
me P, me W, na panina o ka pi-a-pa.

O my young companions
Let us
Learn the alphabet.
A,E,I,O,U,
H,K,L,M,N,
And P and W, are the last in the alphabet.

1. Join in on the letters and then the entire song.
2. Play the steplike pattern of A,E,I, O,U on step bells (CDEFG).
3. Move rhythmically to 1234. Move only on the chorus part. Note the two sections, each of which repeats.
4. Note female voices and ukulele. Move only when the singers sing; stop when only the ukulele is heard.

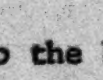
G. Martini - "Gavotte" (RT)

1. Move rhythmically in place. Tip hands, move back and forth, tap feet.
2. Encourage short, stiff movements. Ask children to make up their own dance movements. Note light quality of music.
3. Move hands to the two phrases of each section

(⌒ ⌒ end and repeats).

4. Music is played by a harpsichord, an instrument that was one of the predecessors of the piano.

"Tafta Hindi" (Lebanon - with pipes, stringed instrument, drum and voice) (FIW)

1. Move to the beats  .

Accent the first beat.

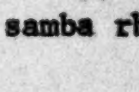
2. Make believe drums are played.
3. Sway gently to the beats.
4. Raise hands when man's voice is heard. Do different movement when instruments are heard.
5. Make believe you are playing pipes, stringed instruments.
6. Phrases are regular. Move hands to show phrases.
7. Clap rhythmic patterns (mostly even).

Thomson - "Walking Song" from ACADIAN SONGS AND DANCES (AD-M-i-1)

1. Swing arms, clap, stamp softly to steady beat.
2. Walk to the first and third parts. Change movements to a heavier, slower walk in middle. Grow in middle section to show dynamic growths.
3. Add rhythm sticks to steady beat.
4. Be happy; swing on happy part near end.
5. Move hands to clear phrases. Clap on first beat of each phrase.

LEVEL III-RECORDINGS

"Samba" (Brazil) (FIW)

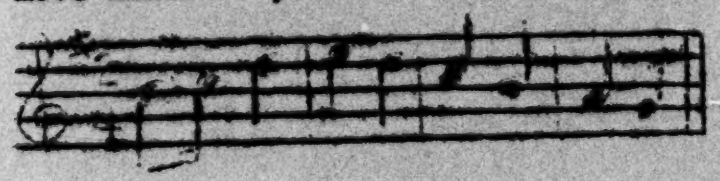
1. Hit the drums to correspond with drum beat.
2. Show picture of a fife (small flute). Note sound of drums and voices.
3. Move rhythmically, swaying and moving entire body to beat.
4. Stand when the man sings; sit when the woman sings (man sings once, followed by a woman three times).
5. Have one instrument play when the man sings and another when the woman sings.
6. Note instrumental introduction followed by voices.
7. Clap on fourth beat to accentuate samba rhythm 

Schumann - "Soldier's March" (RCA-R2)

1. Play beat on rhythm sticks as children watch.
2. Children clap, following your beat.
3. Children clap by themselves.
4. Tip hands to the beat.
5. March in place.
6. March around the room.
7. Distribute rhythm sticks. Play beat softly.
8. Clap the repeated melodic rhythm

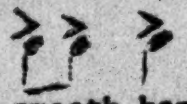
and have children imitate and then do it themselves.

9. Move hands to the clearly defined phrases. Clap on first beat of each phrase.
10. Change direction in marching for each phrase.
11. Play the scale-like tune (first phrase) on the bells. Ask students to move hands to pitch levels.



"Harvest's End" - (Chag Asif) (Israel) (HOL)

1. Add light rhythm accompaniment to steady beat and meter 1 2. 1 2.
2. Show contrasting moods of two sections through strong and then flowing movements, such as:

Section A: 
Section B: smooth hand movements.

3. Raise hands or stand on the more dance-like first part.
4. Stand when only instruments play.
5. Move hands to clear phrases of B section:
6. Raise hands on highest and loudest part of music (beginning of third phrase of section B).
7. Slow tempo of movements at end.

Chopin - "Sonata in B-flat Minor, Op. 35-"Marche Funebre" (MAJ)

1. Move hands very slowly to slow beat.
2. Show sadness and heavy quality of music through movement.
3. Encourage creative movement.
4. Get bigger when music gets louder and small when music gets softer.
5. Change type of movement on brighter, louder middle section.
6. Identify piano tone color.
7. Add soft drums to keep with very slow beat 1 2.

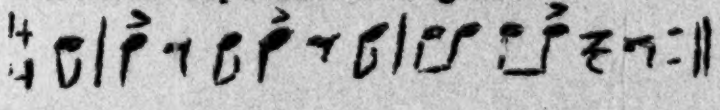
LEVEL III-RECORDINGS

"Eko Makua Iloka O Ka Lani" - (The Lord's Prayer) Kamehameha Schools' Combined Chorus (WEB)

1. Identify soft dynamics, slow tempo.
2. Move hands, body to phrases. Notice frequent pauses by stopping hand motions.
3. Note sound of large chorus with no instruments.
4. Hum the simple, hymn-like tune.

"All Day and All of the Night" - the frug (TBD)

1. Clap on the 1's and 3's. Encourage creative bodily movement, with swinging, loose movements.
2. Clap the guitar accompaniment, which is repeated throughout.



Play rhythm instrument accompaniment to highlight this pattern.

de Falla - "Lullaby" (Andalusian Cradle Song) (ART)

Spanish:
Duermete, niño duerme
Duerme, mi alma
Duermete, lucerito
De la mañana
Nanita, nana, nanita, nana
Duermete, lucerito
De la mañana

English:
Sleep softly, niño, softly
Sleep, sleep, my angel
Softly sleep, little starlet
Gleam of the morning
Nanita, nana
Softly sleep little starlet
Gleam of the morning

1. Move gently to slow beat.
2. Note piano and high female voice.

LEVEL III-RECORDINGS

"Costumes" (Masecha) (Israel) (HOL)

A beard hangs right down to my knees
And too long my mustache is
Is there a costume anywhere
That can at all with mine compare
In fun and gaiety?

My teeth are like a lion's fangs
Horns like a ram's adorn my head
Is there a costume . . .

In front of me -- a braid with ribbons
And from behind -- a fancy tail
Is there a costume . . .

1. Show differences in tempo through fast-slow movement and smooth-jerky movement.
2. Put claps on strong beats 1-2-3 on slow part, 1-2 on fast part.
3. Act out words, moving rhythmically.
4. Add instruments to each part; change instruments on slow-fast section (example: triangle on slow part, tambourine on fast part).
5. Move hands to clear phrases.

SLOW FAST

6. Join in on the "ha-ha's" at end of fast phrases.
7. Clap the even rhythm of the slow part: ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |.

Scottish Pipes and Drums (HP)

1. Swing, bend, move to the 1 2 3 of the drums.
2. Make believe drums are being played; then play drums.
3. Add rhythm instrument accompaniment to the 1's.
4. Move rhythmically. Show change of tempo by moving faster and more gaily.
5. Clap and add rhythm instrument accompaniment to the 1 2 3 4 of the faster part.
6. Clap on the first beat of each phrase. Stand on one phrase; sit on the next.

R. Vaughan Williams - "March Past of the Kitchen Utensils" from THE WASPS (AD-M-3-1)

1. Tap fingers lightly to beat.
2. Clap on the steady beat.
3. Step in place, march stiffly.
4. Clap on offbeats, imitating the teacher ♩ ♩ ♩ ♩.
5. Add rhythm sticks for each beat. Add drum to the 1's in 1-2-3-4.
6. Listen for and jump up high on the last loud chord of each phrase group.
7. Hum along with the singable tune.
8. On the middle section, whirl, be gay, swing, to show change of mood. Keep the steady beat.
9. Return to original movement on first part.

"Lele Kowali" - Alice K. Namakelua (NA)

Lele kowali(3X) -- Swing on a swing.
Lele i luna(3X) -- Swing up high.
Lele kowali (3X)-- Swing on a swing.
Lele i luna i lalo. -- Swing high and low.
Lele kowali (3X) --Swing on a swing.
Lele na lau (3X) -- The leaves are swaying.
Lele kowali (3X) --Swing on a swing.
Lehe i luna i lalo. -- Swaying up high and down low.
Lele kowali(3X) --Swing on a swing.
Pulelo na lole(3X)-- Dresses they flutter.
Lele kowali (3X) --Swing on a swing.
Pulelo i luna i lalo.--Fluttering up and down.

1. Swing, sway to the 1 2 3.
2. Imitate the singer as she sings each phrase.
3. Note female singer and female chorus. Note sound of ukulele.
4. Note the long tones at end of each phrase group.

LEVEL III-SONGS

2. Songs for Level III

"More We Get Together"

1. Sway, swing to the 1 2 3. Clap on the 1's. Stand, sit on each primary beat of each group of 1 2 3.

2. Compare tune with "Did You Ever See a Lassie?"

3. Use activities similar to those for "Did You Ever See a Lassie?" (see p. 122).

"Dayeynu"

1. Clap the repeated pattern for "da-da-yey-nu" (it repeats three times). Add rhythm instrument accompaniment to highlight this syncopated pattern.

2. Clap to $\frac{4}{4}$ meter, emphasizing the 1's (1 2 3 4).

3. Sing tune slowly and then very fast.

"Row, Row, Row Your Boat"

1. Clap gaily to basic beat. Make rowing motions to the beat.

2. Isolate the tonal patterns for measures 1-2 and 7-8. Play the step-like patterns on the step bells and design these on the board. Have children play these patterns.

3. Accompany the tune with the C chord. Draw attention to the harmony. Play it separately and then together with the melody.

4. Note the parts in the recording where there is a solo and several voices in harmony.

"Oats, Peas, Beans"

1. Teach, using game directions.

2. Clap, move on the first and fourth beats.

3. Clap the uneven rhythm of the tune. Encourage slapping movements to the rhythm. Note the "long-short-long..." rhythm.

"He Upena"

1. Tell children the riddle and its answer (a fish net!).

2. Children repeat measure 1 after teacher sings it. Note the F-D used. Play tones on step bells, followed by the children. Move hands to tonal direction. Repeat with the last two measures.

3. Add a soft drum or coconut shell beat. Accent the 1's of the 1 2 3 4.

"Come Up Horsey"

1. Review the chorus as learned in Level I.

2. Clap the rhythm of the "come up horsey." Add tone blocks to highlight rhythm.

3. Note the long tones of the "hey, hey." Clap and step to rhythm.

4. Move hands to four phrases of the verse. Alternate singing of phrases.

5. Use rhythm instrument accompaniment only on the chorus part. Note how the chorus repeats after the verse.

"Yankee Doodle"

1. Beat, step in place, and march to the music.

2. Step to the rhythm. Note the fast-moving, even rhythm.

3. Sing melody with and without accompaniment. Note difference.

4. Move hands to the four phrases. Change direction for each phrase. Clap on first beat of each phrase.

LEVEL III-SONGS

"Are You Sleeping?"

1. Sing one measure followed by children. Every two measures are alike.
2. Use tonal patterns for measures 1, 3, 5, and 7. Clap their rhythm, add instrumental accompaniment, design tonal movement in the air and on the chalkboard (— — — — — etc.) and step to the rhythm, then beat.
3. Add triangle effects on the "ding dong" part.
4. Distribute F and C of the resonator bells. Play the "ding, dong, ding" pattern when it occurs. Repeat, using F-G-A-F for the "are you sleeping" pattern.
5. Sing very fast. Note effect.

"Everybody Loves Saturday Night"

1. Clap on the rests before the "everybody's." Add tambourine or other rhythm instruments to highlight the syncopated rhythm.
2. Play the descending scale-line patterns for line 2 ("everybody..."). Move hands to tonal movement and show children how to play pattern on the bells.
3. Note the long tone on "night." "Draw" tone in air with long movement _____.
4. Clap the "everybody" rhythmic pattern each time it occurs.

"Hawaiian Rainbows"

1. Make up original motions for words such as "rainbows," "clouds," "me," "mountains," "sky," and "sea."
2. Practice the octave skip in the beginning. Move body from low to high to show skip.
3. Add soft beat accompaniment to beats 1 and 3, with triangle or coconut shells.
4. Note male voice and ukulele on recording.

"E Hii Lei E"

1. Play tune, using only two tones (G and E). Show tonal direction through bodily movements.
2. Clap the opening rhythmic pattern; children echo. Continue with other tonal patterns.
3. Clap to the beat, accenting the 1's of the 1 2 3 4. Note the hold (fermata 𝄐) on the last line and how the beat is temporarily halted.
4. Make up motions to dramatize the words and mood of the melody.

"Shake the Papaya Down"

1. Clap, move rhythmically to the calypso beat. Add drums, tambourines, coconut shells to beat.
2. Clap the repeated rhythmic pattern
3. Clap, move on the 1's of the 1 2 3 4.
4. Dramatize words, moving to the rhythmic flow.

LEVEL III-SONGS

"A Cat and a Rat"

1. Teach song, using game directions.
2. Join in on the "lay lay..." pattern. Clap the rhythm for the pattern and add rhythm stick accompaniment. Note the longer "lay lay" and shorter "jump and delay." Then add maracas accompaniment.
3. Clap on beat. Teach children to clap on second beat only 𝄽 | 𝄽
4. Show the "jump and delay" tonal patterns on step bells and design pattern — __ __ __.
Move hands to show pattern.

"He's Got the Whole World in His Hands"

1. Sway and move gently to the beat. Clap also on the offbeat as children imitate the teacher.

1 2 3 4
𝄽 𝄽 𝄽 𝄽

2. Move to the four phrases. Clap on beat 1 of each phrase.
3. Add other verses to fit the melodic rhythm and mood.
4. Practice clapping the syncopated rhythm for "in his hands." Add tone blocks or rhythm sticks to highlight this pattern.

"A Ram Sam Sam"

1. Isolate selected tonal patterns (a-ram-sam-sam, a-ra-fi). Sing, clap, show tonal direction on bells and with hands, and demonstrate how to play these tones on bells.
2. Clap "a-ra-fi." Note long tone of "ra." Design pattern on board — ___ __.
3. Walk and run to the rhythm (begin with walk to quarter notes, run on the "gu-li" part).
4. Clap beat. Encourage creative movement to the rather accented music.

"O Mama, Hurry"

1. Swing, sway to the Latin American rendition of the recording.
2. Clap the fast-moving rhythmic patterns.
3. Clap, and raise hands on the rests.
4. Echo-sing the tonal pattern for "O mama hurry."
5. Strum the C-G chord accompaniment. Note the harmony and play it without the tune.

"Little David"

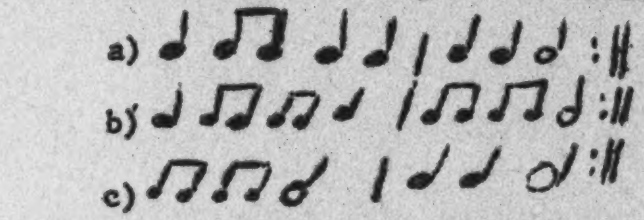
1. Clap on beats. Feel beats under the complex melodic rhythm.
2. Strum the F chord on autoharp to accompany the tune. Have children "strum" in air. Call on children to strum the autoharp as others sing. Call attention to harmony and chords that accompany the melody.
3. Children will be challenged by clapping the difficult melodic rhythm as you guide them.

3. Additional Songs for Level III

Alphabet Song
Animal Song
B-I-N-G-O
Days of the Week
Ducks, The
I Wish I Were a Little Bird
Jack and Jill
A Lei
Little Jack Horner
Little Miss Muffet
One Little Brown Bird
Paw Paw Patch, The
Pussy Cat
She'll Be Comin' Around the Mountain
There Was an Old Lady
Three Blind Mice
Three Funny Old Men
Walk Along, John
Who Killed Cock Robin?

4. **Evaluation Procedures for Level III**

1. Move hands up and down to show pitch differences of isolated pitches as well as pitches of a tune.
2. Point to the one of three resonator bells whose tone will be the lowest in pitch.
3. Raise hands when the music of any work becomes louder; when it changes speed.
4. Stand and sit to show differences in tone color of --
   a) one voice and many voices
   b) an instrument and a voice
5. Point to a picture of the appropriate instrument that is being heard (use violin, piano, flute).
6. Raise hands when the music rests.
7. Tap the beat, melodic rhythm, and accent of any familiar tune.
8. Echo-clap and step to the following rhythms:



9. Sing any three tunes with correct pitch and rhythm.
10. Raise hands when the harmony or accompaniment is added to a tune.
11. Move hands in a rainbow-shaped arc to show the phrases of any three tunes.
12. Show changes in music through changes in bodily movement.
13. Raise hands when the main section or tune comes back after contrast.

APPENDIX A

Suggested Records To Use for the Preschool Music Curriculum

I. List of Records Referred to in the Guide

Code	Record Title
AD-M	Adventures in Music, ed. by G. Tipton, RCA Victor:
1-1	Grade 1, Volume 1
3-1	Grade 3, Volume 1
AL-H	All-American Hot Jazz by Esquire, RCA-Vintage Series LP4-544
AM-G	American Game and Activity Songs (Pete Seeger), Folkways FC 7002
AM-I	American Indian Dances, Folkways FD 6510
AM-P	American Patriotic and Marching Songs, Golden Records, Album 6, MH 9907
ART	Art Songs for the Classroom, Bowmar B-552
BOW	Bowmar Orchestral Library, Oriental Scenes, No. 66, Bowmar BOL-66
BUD	Budapest Children's Choir at Carnegie Hall, RCA Victor LSC-2861, MONO LM-2861
CR	Call and Response (Ella Jenkins), Folkways FC 7308
DC	Dance Craze, Capitol Records DT 927
DJ	Development of Jazz, Follett Publishing Co., Album L 85
DRM	Do Re Mi and Songs Children Love to Sing, Kapp Records, Kap 3177
DH	Don Ho: Tiny Bubbles, Reprise 6232
DM	Drummin' Man, Gene Krupa, Jazz Odyssey Series, Columbia MONO C 2L29
EE	Enchanted Evening in Micronesia, performed and recorded by the Micronesian Club, University of Hawaii, Department of Music -- Ethnomusicology
ERI	Exploring the Rhythm Instruments, Classroom Materials Co., CM 1032
EXT	Extraordinary Kui Lee, The, Columbia Stereo CS 9403, MONO CL 2603
FIW	Folk Instruments of the World, Follett Publishing Co., Album L 24
FM-J	Folk Music of Japan, Folkways FE 4429
FM-M	Folk Songs of Many People, Bowmar B-103 LP

Code	Record Title
FM-P	Folk Songs of the Philippines, Folkways FW 8791
FR-C	French Christmas Songs, Folkways FC 7229
HB	Harry Belafonte - Calypso, RCA Victor LPM-1248
HC	Hawaiian Chant, Hula, and Music, Folkways FW 8750
HP	Highland Pipes, Beltona Records, ABL 516
HS-M	History of Music in Sound, RCA Records
I	Volume I - LM 6057
II	Volume II - LM 6058
IV	Volume IV - LM 6060
VI	Volume VI - LM 6062
H-OK	Hits from Oklahoma, Waldorf Music FDR, MHK 33-1204
HOL	Holiday Songs of Israel, Folkways FC 7738
IH	I Heard It Through the Grapevine (Marvin Gaye), TAMLA T-54176
IM	I'm Not Your Stepping Stone (The Monkess), Colgems, 66-1002
LEG	Legend of the Jivaro (Yma Sumac), Capitol Records T 770
LMD	Listen, Move, and Dance, Vol. II, Capitol Records H-Z 1007
MAJ	Major Classics for Minors, RCA Camden CAL-1016
MAO	Maori Songs, Ethnic Folkways, P 433
M-CH	Music for Children (Orff and Keetman), Angel 3582B
M-TH	Music for the Theater by Henry Purcell, Angel 36332
MU-IN	Music of Indonesia, Ethnic Folkways EFL-1406
MU-II	Music of the World's Peoples, Vol. II, Folkways FE 4505
MU-V	Music of the World's Peoples, Vol. V, Folkways FE 4508
NA	Na Mele Hawaii No Na Keiki (Hawaiian Songs for Children), Hula Records H-510
NEG	Negro Folk Songs for Young People, Folkways FC 7533
PPM	Peter, Paul, and Mary, Warner Brothers #1449
PR-M	Primitive Music of the World, Ethnic Folkways FE 4581
RCA-L1	RCA Basic Record Library for the Elementary Schools: RCA Listening Album 1 (WE-77)

Code	Record Title
RCA-	
L2	RCA Listening Album 2 (WE-78)
R1	RCA Rhythmic Activities 1 (WE-71)
R2	RCA Rhythmic Activities 2 (WE-72)
R3	RCA Rhythmic Activities 3 (WE-73)
S1	Singing Games, Album I (1512B)
R-CH	Rhythms of Childhood (Ella Jenkins), Folkways FC 7653
RT	Rhythms Today! - Silver Burdett Records
RUB	Rubber Soul - The Beatles, Capitol T 2442
SIM	Simon Says (E. Chiprut), 1910 Fruitgum Co., Buddah Records, BDA-24A
SO-H	Sound of Harlem, The, Jazz Odyssey Series, Columbia MONO C3L27
SO-M	Sound of Music, The, Columbia KOL 5450
SO-N	Sounds of New Music, Folkways FX 6160
S-JA	Story of Jazz, The (narrated by Langston Hughes), Folkways, FC 7312
SUP	Super Hits, The (Vol. 2), Atlantic, Stereo SD 8188
TBD	Teen Beat Discoteque, RCA Camden MONO CAL 884, Stereo CAS 884
T-RH	This Is Rhythm (Ella Jenkins), Folkways FC 7652
WEB	Webley Edwards Presents Island Paradise, Capitol Records, TAO 1229
W-IN	West Indian Folksongs for Children, Folkways FC 7744

II. Minimum Recommendations for a Record Library for Preschool

Adventures in Music (G. Tipton), Vol. I, RCA Victor

American Game and Activity Songs for Children, Folkways FC 7002

American Patriotic and Marching Songs, Golden Records, Album 6, MH 9007

Call and Response, Folkways FC 7308

Children's Rhythms in Symphony, Bowmar 5-2053

Classroom Rhythms, Classroom Materials CM 1037

Exploring the Rhythm Instruments, Classroom Materials CM 1032

Finger Play, Classroom Materials Record Albums

Folk Instruments of the World, Follett, L 24

Folk Songs for Young People, Folkways, FC 7532

Harry Belafonte - Calypso, RCA Victor LPM-1248

Hawaiian Chant, Hula and Music, Folkways FW 8750

Hawaiian Songs for Children, Hula Records H-510

Holiday Songs of Israel, Folkways FC 7738

Jazz - several current albums

Let's Play a Musical Game (Tom Glazer), Harmony HL 9522

Listen, Move and Dance, Vol. II, Capitol H-21007, MONO

Music for Children (Orff), Angel 3582B

Negro Folk Songs for Young People, Folkways FC 7533

RCA Record Library for the Elementary Schools - Listening I-III; Rhythms I-III

Rhythms of Childhood, Folkways FC 7653

Rhythms Today, Silver Burdett

Rock Music - several current albums

Singing Games Albums, Bowmar (3 albums)

Sounds of New Music, Folkways FX 6160

West Indian Folksongs for Children, Folkways FC 7744

III. Addresses of Record Companies for Records Used in the Curriculum

Angel Records (see "Capitol Records")

Atlantic Records, 1841 Broadway, New York City, N.Y. 10019

Beltona Records, Edinborough, Scotland, U.K.

Bowmar Records, 622 Rodier Drive, Glendale, Calif. 91201

Buddah Records, 1650 Broadway, New York, N.Y. 10019

Capital Records, 1750 N. Vine Street, Hollywood, Calif. 90028

Classroom Materials Company, 93 Myrtle Drive, Great Neck, N.Y. 11021

Colgems (see "RCA Victor")

Columbia Records, 51 W. 52 Street, New York City, New York

Ethnic Folkways (see "Folkways Records")

Folkways Records, 906 Sylvan Avenue, Englewood Cliffs, N.J. 07632

Follett Publishing Co., 1010 W. Washington Blvd., Chicago, Ill. 60607

Golden Records, 250 West 57 Street, New York City, N.Y. 10019

Hula Records, 345 Kamakee, Honolulu, Hawaii 96814

RCA Camden (see "RCA Victor")

RCA Victor, 1133 Avenue of the Americas, New York City, N.Y. 10036

Reprise Records (see "Warner Brothers")

Silver Burdett Inc., Park Avenue and Columbia Road, Morristown, N.J. 07960

Tamla Records, 2457 Woodward Avenue, Detroit, Michigan

Waldorf Music Company, 1501 Broadway, New York City, N.Y.

Warner Brothers, 4000 Warner Blvd., Burbank, Calif.

APPENDIX B

Reference Materials for the Teacher

I. Music Fundamentals

Andrews, J. Austin and Jean Foster Wardian, Introduction to Music Fundamentals. New York, Appleton-Century-Crofts, 1963.

Copland, Aaron, What to Listen for in Music. New York, McGraw-Hill, 1957.

Kaplan, Max and F.J. Steiner, Musicianship for the Classroom Teacher. Chicago, Rand McNally, 1966.

Martin, Gary, Basic Concepts in Music. Belmont, Calif., Wadsworth, 1966.

Nye, Robert E., and Bjornar Bergethon, Basic Music for Classroom Teachers. Englewood Cliffs, N.J., Prentice-Hall, 1969.

Winslow, Robert W., and Leon Dallin, Music Skills for the Classroom Teacher. 2d ed., Dubuque, Iowa, Wm. C. Brown Co., 1970.

Wisler, Gene, Music Fundamentals for the Classroom Teacher. Boston, Allyn and Bacon, 1961.

II. Music in the Preschool

Aronoff, Frances Webber, Music and Young Children. New York, Holt, Rinehart and Winston, Inc., 1969.

Boardman, Eunice and Beth Landis, Exploring Music: Kindergarten (Teacher's Reference Book). New York, Holt, Rinehart and Winston, 1969.

Jaye, Mary Tinnin and Imogene Hilgard, Making Music Your Own: Kindergarten. Morristown, N.J., Silver Burdett Co., 1966.

McCall, Adeline, This Is Music, Kindergarten and Nursery School. Boston, Allyn and Bacon, 1965.

Smith, Robert and Charles Leonhard, Discovering Music Together: Early Childhood. Chicago, Follett, 1968.

III. Addresses of Companies for Music Supplies and Catalogs

Bowmar Records, 622 Rodier Drive, Glendale, Calif. 91201

Children's Music Center, 5373 W. Pico Blvd., Los Angeles, Calif. 90019

Classroom Materials Inc., 93 Myrtle Drive, Great Neck, New York 11021

Educational Music Bureau, 434 S. Wabash Ave., Chicago, Ill. 60611

Educational Record Sales, 53 Chambers St., New York City, N.Y. 10017

Folkways Records, 121 West 47 St., New York City, N.Y. 10036

Lyons, Inc., 223 W. Lake St., Chicago, Ill. 60606

Peripole Inc., 51-17 Rockaway Beach Blvd., Far Rockaway, N.Y. 11691

Rhythm Band Inc., 407 Throckmorton, Fort Worth, Texas

APPENDIX C - MUSIC FUNDAMENTALS FOR TEACHERS

by

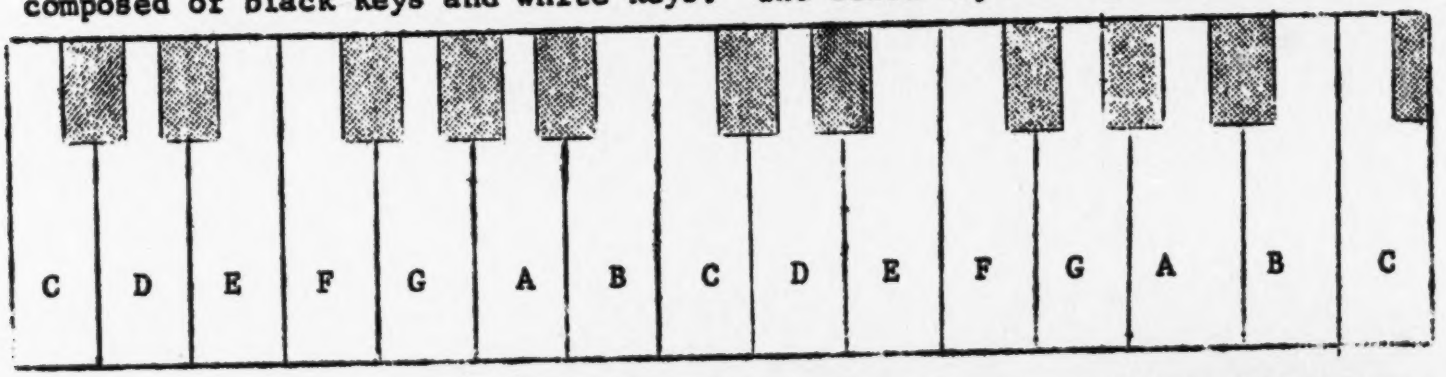
Ouida Fay Paul
Leeward Community College, Pearl City, Hawaii

A. Introduction

This brief outline of the fundamentals of music is intended as a review for the preschool teacher in his use of the Music Guide.* Therefore it has been organized and presented in an order which differs markedly from that usually used in the original study of such material, in the hope that by meeting old material in a new organization a clearer understanding of relationships may be gained.

B. The Piano Keyboard

As a point of reference, consider the piano keyboard. Note that it is composed of black keys and white keys. The black keys are grouped alternately



into two's and three's. Since our musical alphabet uses only the first seven letters of the English alphabet repeated a number of times in sequence, this grouping of the black keys serves as landmarks to locate any desired key. For example, the white key to the left of the two black keys is C. D would lie between the two black keys, E to their right, etc., with A always following G as the musical alphabet repeats.

C. Whole Steps and Half Steps

The modern piano is tuned in what is called half steps. This means that the pitch distance from any piano key to the one closest to it is a half step. Where there is no black key between the white ones (B & C and E & F), these white keys are a half step higher or lower in pitch. Between all other white keys, the difference is a whole step, since there would be a half step from the white key to the black key and another half step from the black key to the next white key. It is important to see, hear, and feel the difference between the half steps and whole steps, as combinations of these form the basis of the scale patterns which follow.

D. The Staff

For centuries there was no written music. One person learned from another by ear. Finally someone had the idea of drawing a line and placing a letter on it to show the pitch it represented. Then any symbols above the line showed that the melody was higher than the designated pitch, and

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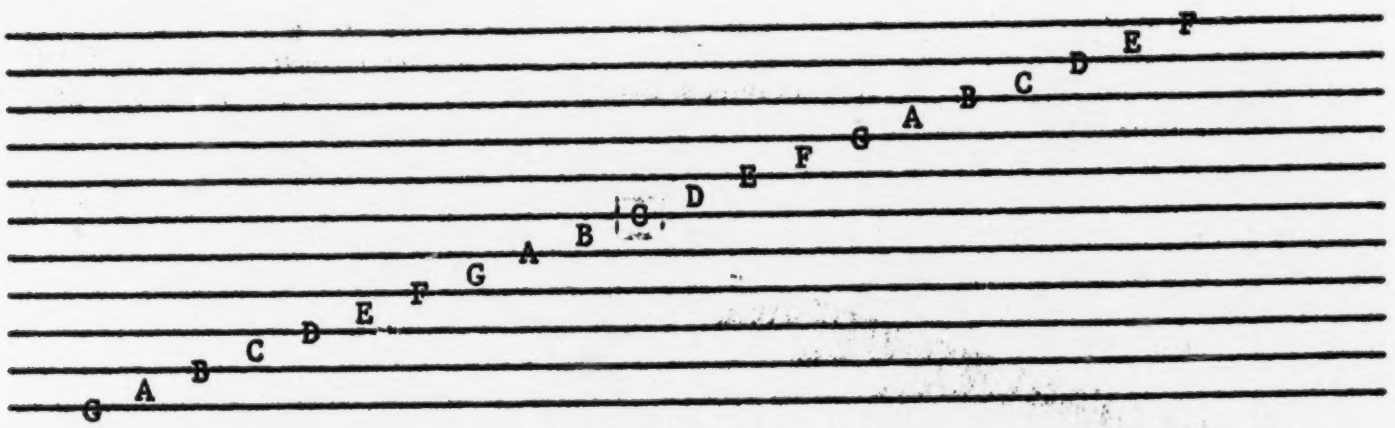
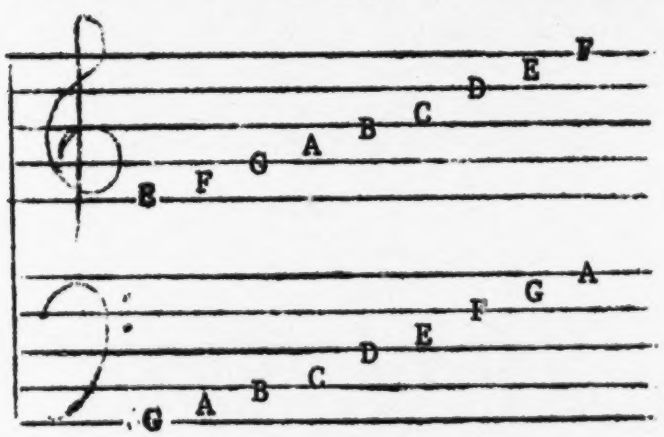
* Refers to a guide for a teacher-training series of television programs prepared by Marvin Greenberg in 1966.

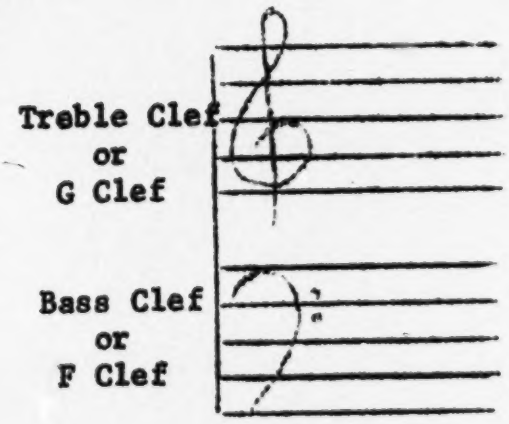
any symbol below the line indicated a lower pitch. This seemed such a good idea that others, through the centuries, kept adding lines for greater precision, until they had eleven.



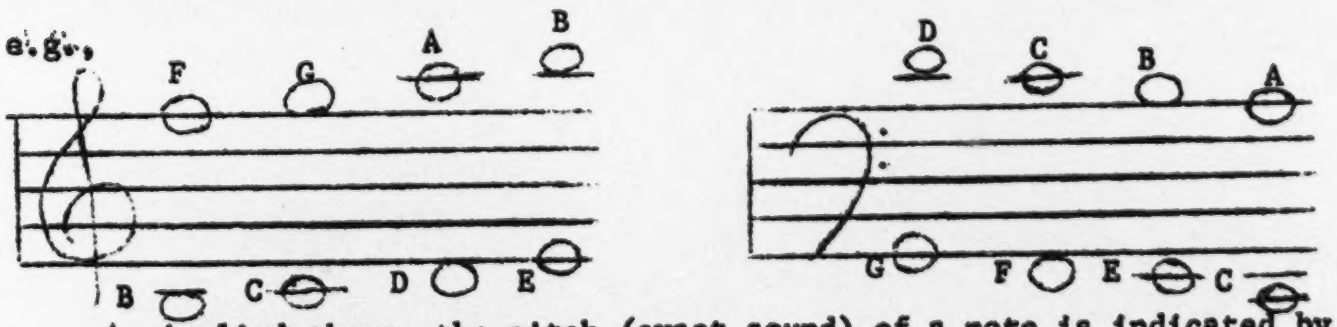
The middle line represents the so-called "middle C" (you will find it by locating the C at the "middle" or center of the piano keyboard), and every line and every space--in order--represents a consecutive letter of the musical alphabet.

There was one great difficulty still. The eye could not take in so many lines at once. To solve this problem, the middle line (middle C) was omitted, and clef signs (symbols to indicate the pitch of a particular line) were standardized, giving our present Great Staff:





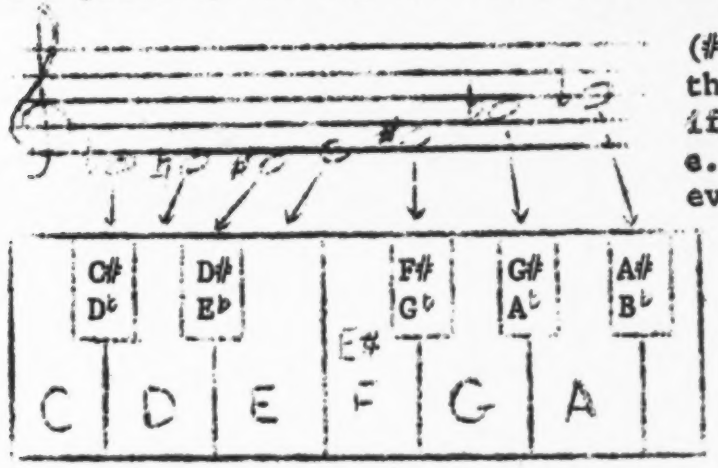
Pitches above or below either staff may be indicated by extending the range of the staff with leger lines--sometimes spelled ledger lines (short lines added "by hand"):



As implied above, the pitch (exact sound) of a note is indicated by the placement of the note-head on the staff. For example, the higher the note-head, the higher the sound.

E. Sharps, Flats, and Naturals

So far only the white keys have been considered in their relation to the staff. Use of the black keys is indicated as an alteration of the tone of the white key by signs called sharps (#) and flats (b). The (#) shows that the black key to the right of the indicated white key is to be played instead of the white key, thus raising the pitch a half step. The (b) lowers the pitch by calling for the use of the black key to the left. (See diagram)

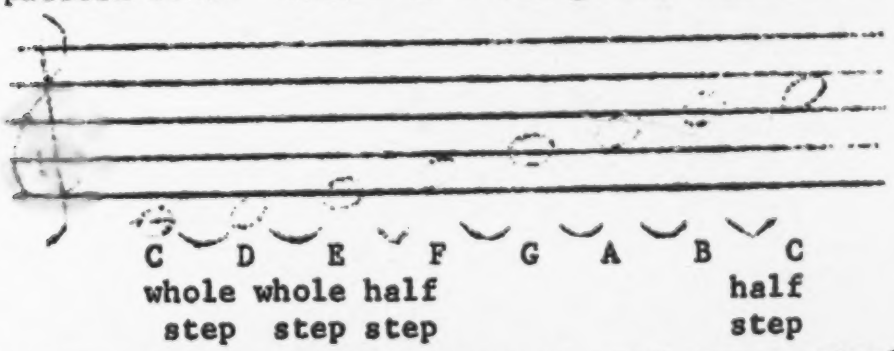


(#)'s and (b)'s may indicate the use of the white key in the indicated direction if there is no black key adjacent, e.g., E# would be played on the F key even though it would be called E#.

When a (#) or (b) has been used and is no longer wanted, it is cancelled by use of a natural (♮). These (#), (b), and (♮) signs, when written in the body of the music instead of being placed right after the clef sign, are called accidentals and affect only the measure in which they are written. It should be observed that (#)'s, (b)'s, and (♮)'s must be on the line or in the space of the note-head affected by the sign and are written directly in front of the note.

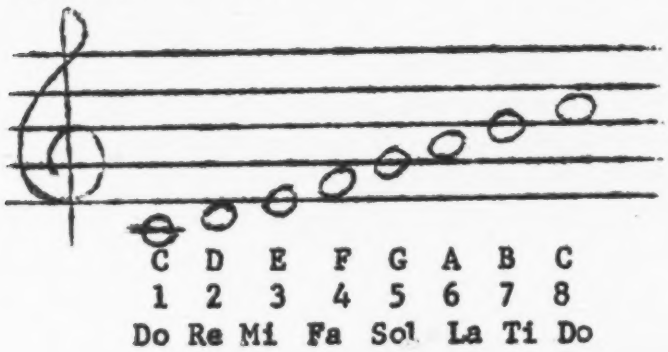
F. Scales and Keys

Many songs seem to center about or come to rest on some particular tone called home tone, tonic, or keynote. The tones used in these songs, when arranged from lowest to highest, form a pattern which is called a scale (from the Latin word scala, meaning "ladder"). The most commonly used scale pattern is the major scale, which always has the relationships found in the "pattern scale" from C to C using only white notes.



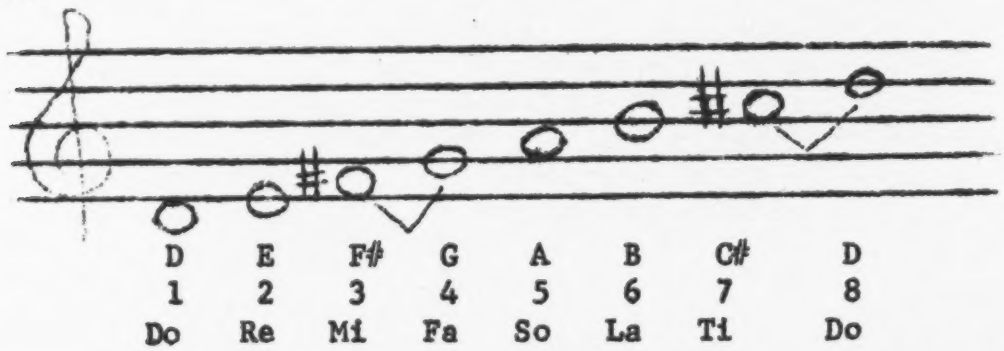
Observe that each letter name is used consecutively, reaching the same letter name on which the scale began but an octave (the 8th note away) above, and that the tonal distance between two consecutive tones is a whole step, except between the 3rd & 4th and 7th & 8th tones, which are half steps apart.

The tones of a scale may be named by letter names, numbers, or by "sol-fa" syllable names:

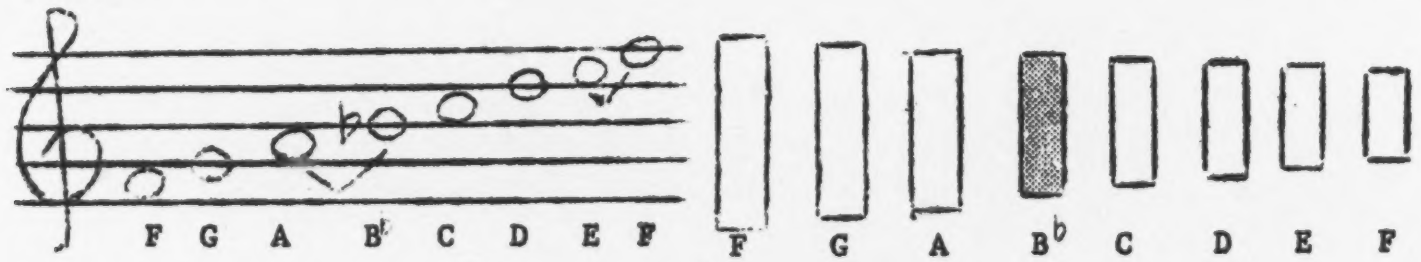


Note: Generally, the Moveable Do system is used. This means that, although the letter names differ from key to key, the numbers and syllables are the same for any major key.

Major scales may be formed by beginning on any note, white or black. They will always follow the whole step and half step pattern of the C major scale (the only major scale using white notes exclusively). In order to keep the pattern when beginning on a note other then C, some (#)'s or (b)'s will have to be used. For example, a scale beginning on D would be as follows:

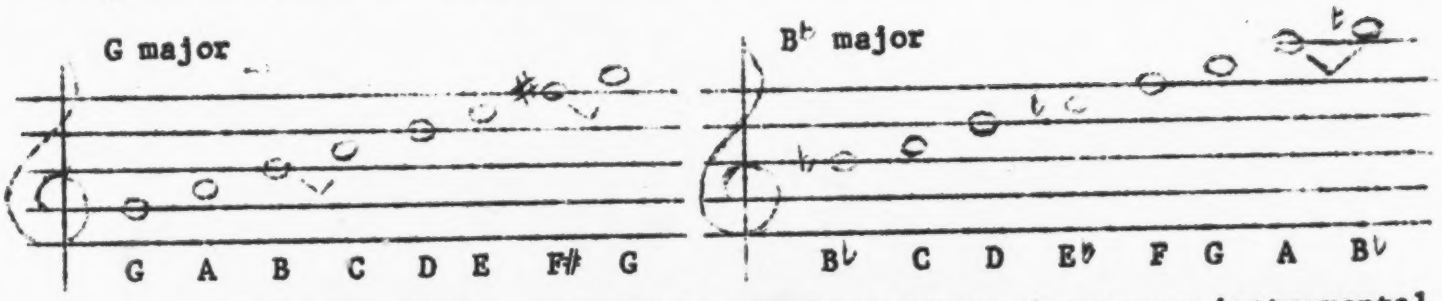


The needed tones and their relationships can be seen and heard easily if the scales are made and played on resonator bells, substituting the necessary black note--(#) or (b)--for the white note of the same letter name. For example, the F major scale would look like this on the staff and the bells:



(Note that the (b) sign is written in front of the note it affects in order to give the needed information in time for it to be applied in playing, and it must be on the line which represents the exact tone affected.)

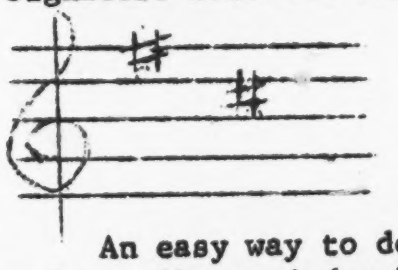
Examples of two other major scales are:



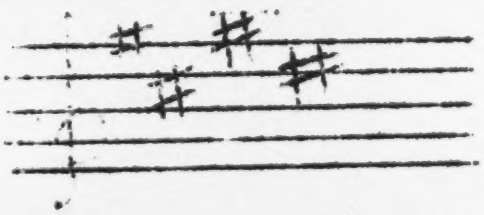
The scale (and key) are named by the home tone. A song or instrumental number is said to be "in the key of ___" (i.e., key of C, F, E♭, etc.), meaning that this is the home tone of the piece and if the letter names of the tones used in it were arranged in consecutive order they would form a scale beginning on the note of that letter name.

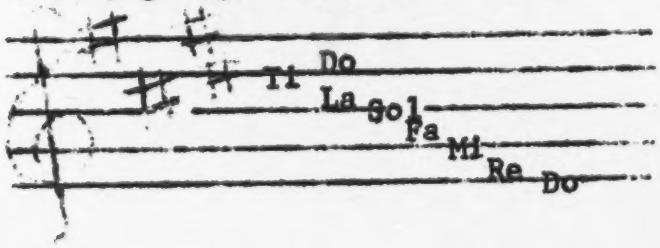
G. Key Signature

Since all major keys except C must use one or more black notes in order to conform to the major scale pattern, it would be simpler to indicate in one place what black notes will be used consistently, rather than having to write (#)'s or (b)'s every time such a note occurs. This indication, placed immediately following the clef sign on each staff, is called the key signature. For example, in the key of D major previously shown, the signature would be written on the treble clef as

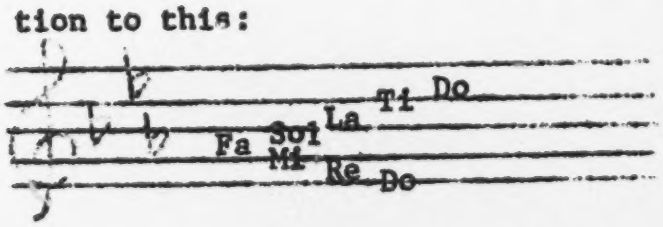


An easy way to determine the key from the signature is to apply the rules: Sharp-ti (or 7), and Flat-fa (or 4). Thus, in the signature, label the last sharp (#) to the right Ti (or 7), and following the scale pattern of syllables (or numbers), find the letter name on which Do (1) falls, going either up or down.





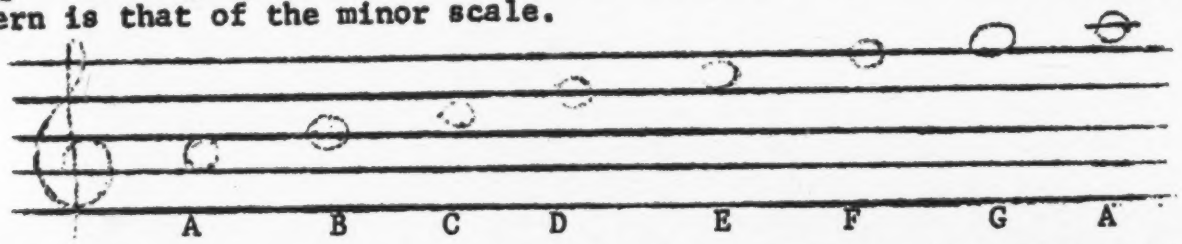
Do falls on E, therefore the key of E major is indicated. Or, to use an illustration in flats, the last flat to the right is Fa (or 4), and the keynote is shown by the location of Do (1) in relation to this:



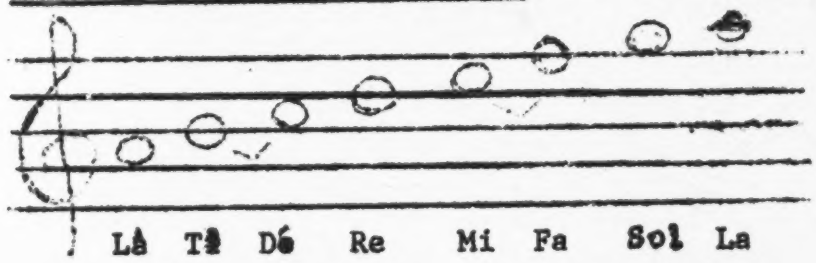
The key is E♭ major, since the signature tells us that E♭ is always used in this key instead of E. (You may notice, as you experiment with the rule "Flat-fa," that in all keys using (b)'s in the signature except F, the keynote (Do) will fall on the line or space of the next-to-the-last flat.)

H. Other Scale Patterns

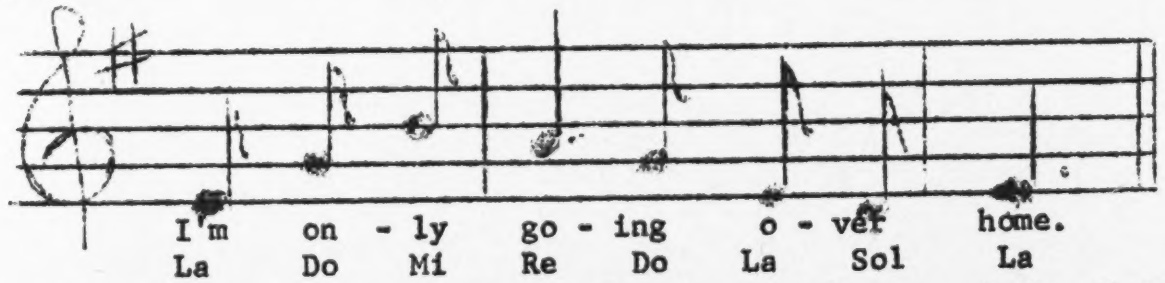
Even with the possibility of forming a scale or establishing a key on any note as home tone, music would be terribly monotonous if all of it were written using the major scale pattern as its base. Therefore, other scale patterns have been devised. The most frequently used of these is the Minor Scale. If one plays the white keys of the piano from A to A, the resulting pattern is that of the minor scale.



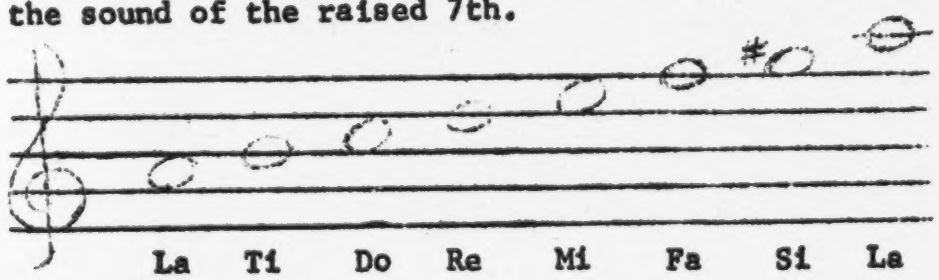
Since C major and A minor both use only white notes--and therefore have no sharps or flats in the signature--we can use the sol-fa syllables in A minor on the same basis as we did in C major, i.e., Do is on C. Therefore, the minor pattern begins with LA. If we remember that the half steps occur between Mi & Fa and Ti & Do, we will see that the pattern of whole step and half step arrangement is different from that in major, thus giving a different color or "feel" to the minor scale.



The key signature may represent either a major or a minor key, the actual decision depending on whether Do or La seems to be "home base." Thus, the following excerpt from "Wayfaring Stranger" seems to center around and "come home" to La (which is on E), and therefore is in the key of E Minor.



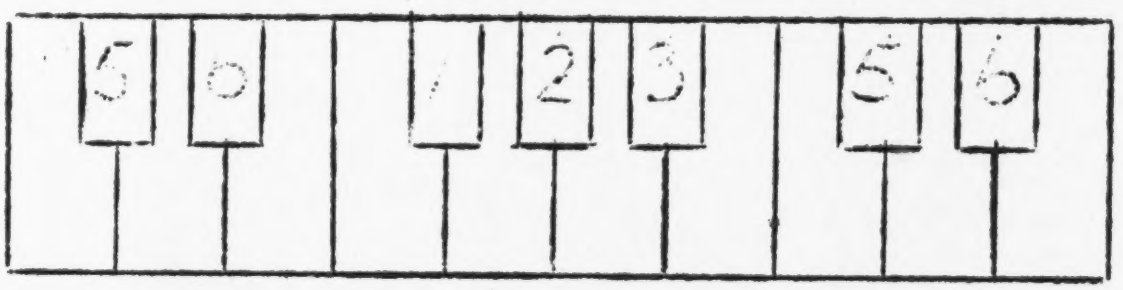
For variety and for harmonic effect, the 7th tone of the minor scale often is raised a half step by an accidental (a #) if the note to be raised was a white note, and a (♮) if a (b) in the signature must be cancelled) to give the harmonic minor scale. Note that Sol is changed to Si to indicate the sound of the raised 7th.



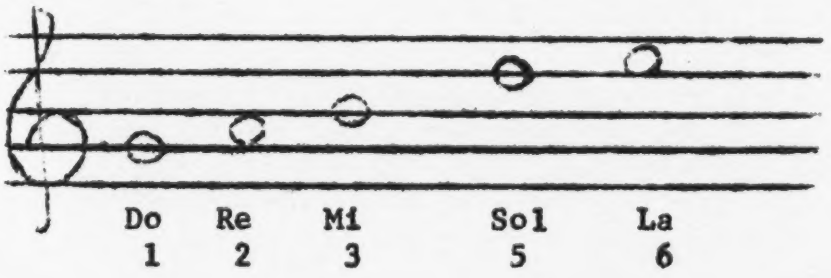
A minor (harmonic form)

Minor scales, just as major scales, can be begun from any note and are named from the keynote, or home tone. As an example, here is D minor in the natural form and the harmonic form.

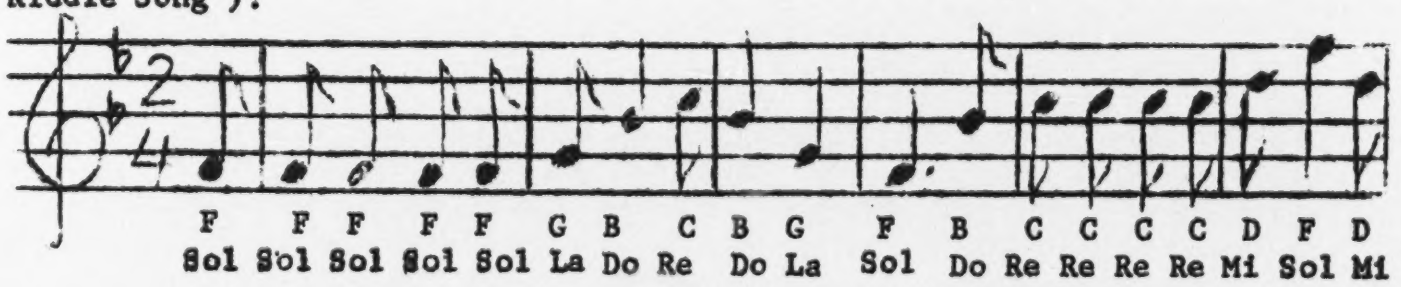
Another frequently used pattern is the pentatonic scale. As the name "pentatonic" indicates, this is a 5-tone scale. It usually uses the syllable pattern--"Do re mi sol la" (1 2 3 - 5 6). An easy approach to the sound of this form of the pentatonic is to play only on the black keys of the piano:



Of course the pentatonic, like other scale patterns, can be formed beginning on any desired tone.



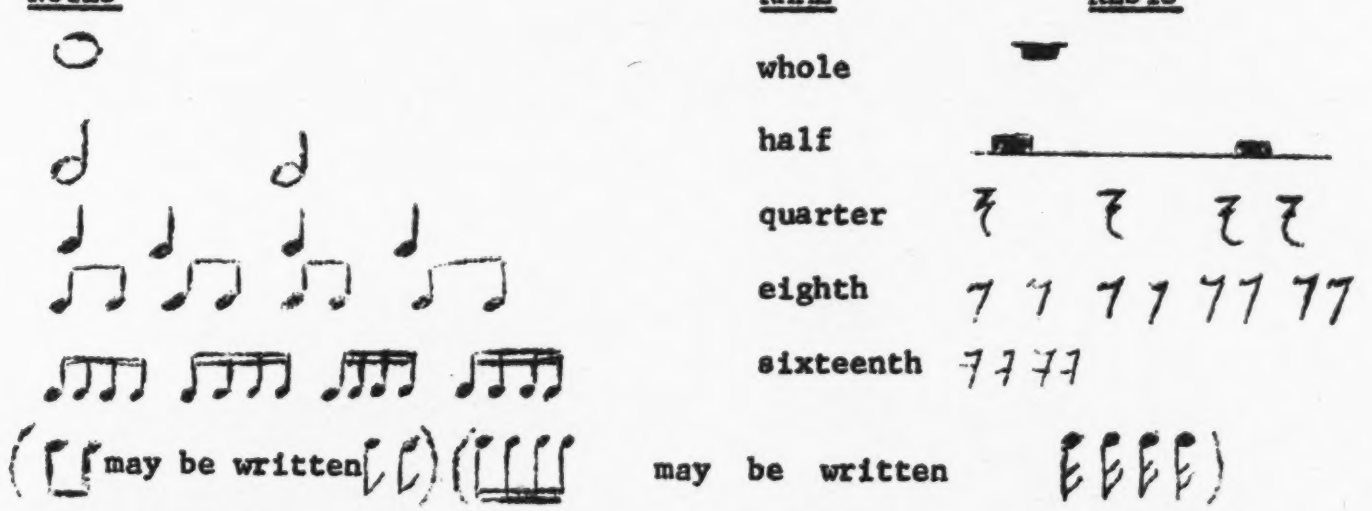
A use of the pentatonic in a song can be seen in the following excerpt ("The Riddle Song"):



Of course there are other less frequently used scale patterns, explanations of which may be found in teachers' books where songs using them occur. As a matter of fact, anyone can create a scale pattern of his own by choosing the tones he wishes to use. Songs or compositions to be played on classroom or regular instruments may then be written, using these selected tones in whatever arrangement is desired.

I. Note and Rest Values

Duration (the length of time a tone is held) is shown by the kind of note used. Basic time values of notes are in a geometric progression with the ratio of ½ (i.e., beginning with the longest held note, each succeeding note value is held half as long as the note preceding it). Silence within the measured time pattern is indicated by symbols called rests, and there is a rest equal in duration to each corresponding note. The table of note and rest values and symbols is as follows:

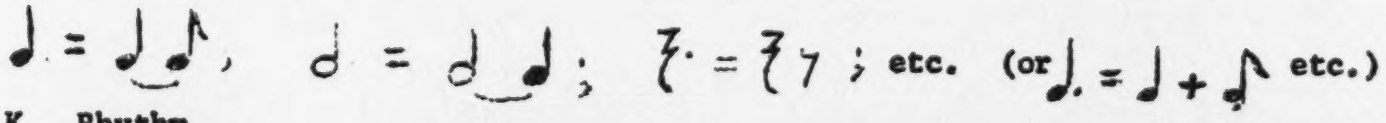


J. Ties and Dotted Notes

When two notes of the same pitch (on the same line or the same space) are connected by a tie (a curved line), the second note is not re-sounded. Instead, the first note is continued for the time indicated by the second note. Another way of saying this would be: Two notes which are tied together are sounded only once, but the sound is maintained for the time value of the two notes added together.

tie

If the desired extension of time value is half as much as the value of the note, a dot may be placed after the note instead of a second note tied to the first. Thus, the dot placed after a note or a rest increases the time value of the note or rest by one half the original value of the note or rest which it follows.

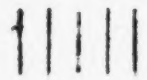


K. Rhythm

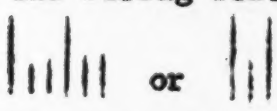
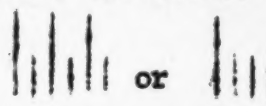
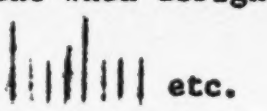
Rhythm may be defined as the arrangement of time patterns of sound and silence against an underlying, regular organizing force. This definition

implies several aspects of rhythm that may be considered individually as well as collectively:

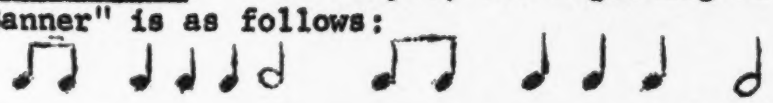
1. Beat is the regularly recurring pulse which keeps the feel of movement in music. It is the beat to which one responds in walking to music, tapping the toe, etc. Beat may be designed by using vertical lines, one for each pulse:



2. Some beats seem stronger than others. These--which reoccur in an orderly pattern--are called accent or accented beat or strong beat. One way of designing this is by using a longer vertical line for the strong beat or accent when designing the beat:

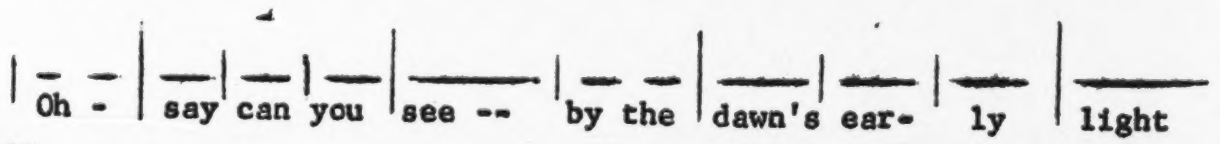
 or  or  etc.

3. The pattern of time values of sound and silence against the underlying framework of beat and accent gives the melodic rhythm or word rhythm. For example, the beginning of "The Star-Spangled Banner" is as follows:



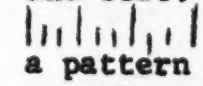
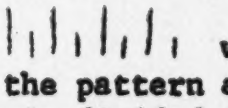
which may be designed with horizontal lines of appropriate lengths:

If it is desired to show the interrelationships of beat, accent, and word rhythm through designing, the above pattern would appear thus:

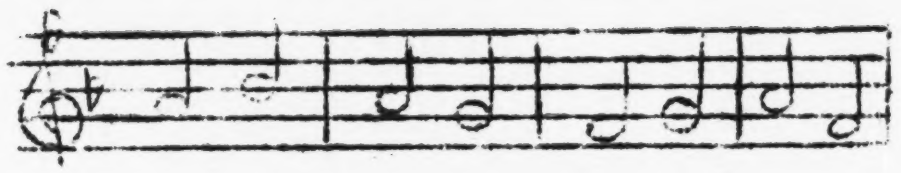


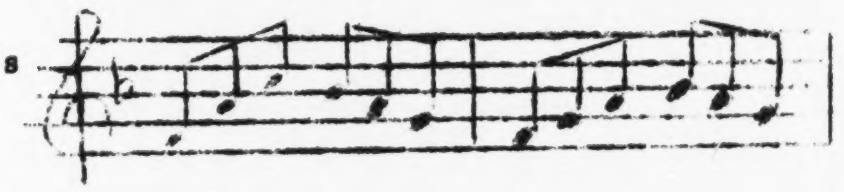
L. Meter

Most music swings in 2's or 3's, or in some multiple or combination of these. The pattern of the "swing" is apparent in the design of accent and beat:

 which shows a pattern of 3's; or  which shows a pattern of 2's. To assist the eye to recognize the pattern and its grouping when notes are written on the staff, the music is divided into measures (each containing a strong beat and the weak beats occurring after it) by bar lines or bars (vertical lines across the staff). The first beat of each measure is the strong beat. In measures that are combinations of 2's and/or 3's, there may be a beat a little stronger than the rest of the weak beats but not as strong as the first beat. Any kind of note can be used as the unit--the note that gets a beat. Thus the following "designs" may be seen as notes on the staff also:

1. 3's

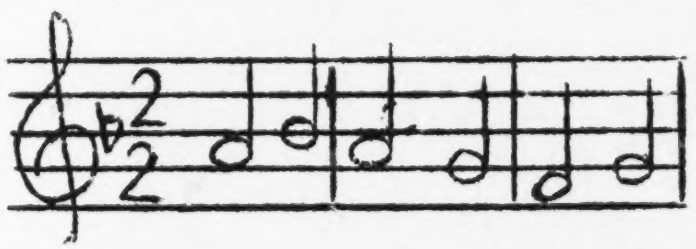
2. 2's 

3. 6's 

These combinations of number of beats per measure and kind of note getting one beat would be stated by a form of "musical shorthand" as follows:
(1) 3 (2) 2 (3) 6

In actual musical writing, however, a number is used to indicate the kind of note, e.g., 4 would indicate a quarter note, 2 a half note, etc. This indication, called <u>metric signature</u> or <u>time signature</u>, is placed on the staff immediately <u>following</u> the <u>key signature</u>. In the examples given above, the metric signature (or meter sign) would appear like this:

1.

2. 

3.

Music would be most uninteresting, however, if every note in a song or instrumental number received a beat--and therefore all notes would be of the same length in each piece. We have found out already that the <u>word</u> or <u>melody rhythm</u> is <u>not</u> always the same as the beat. However, the total time value of the notes and rests within a measure must agree with the metric signature, e.g., in $\frac{3}{4}$ time there must be the <u>equivalent</u> of 3 quarter notes in each measure.

If a piece begins with a weak beat, then the first measure would be incomplete. This beginning weak beat is often called the <u>up-beat</u>. In such

a case, the final measure also would be incomplete--the time values of the up-beat plus the time values of the final measure equalling a full measure.

M. Melody

Melody is commonly referred to as "the tune." It may be defined more formally as an organized arrangement of notes of various pitches within a rhythmic pattern.

Some characteristics of melody are:

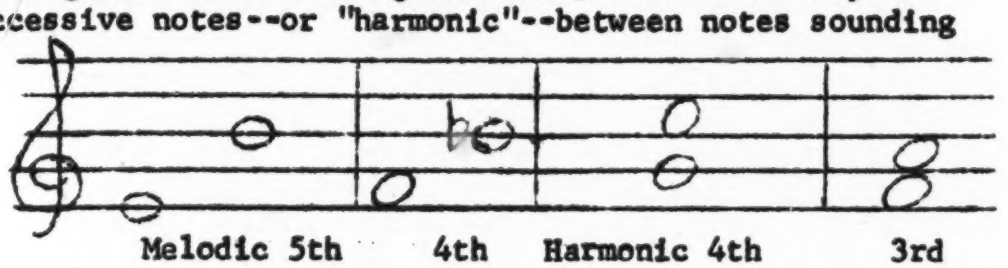
1. Many melodies have a feeling of key or tonality.
2. Melodic patterns can be arranged in three ways: stepwise ("next door," by whole and/or half step), by skips, or by repetition of the same note.

3. A melody is composed of several phrases, just as a paragraph is composed of several sentences. A phrase, which is the basic musical unit, may be defined as a complete musical thought.

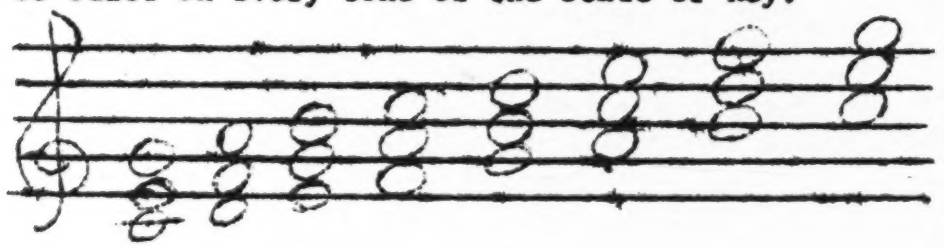
4. The character or "feel" of a melody may be determined by a combination of a number of qualities. Some of these are: the shape of the tune--whether it has a feeling of going up or down; the basic tonal pattern used--steps, skips, or many repeated notes; the range of the melody--the tonal distance from the lowest note used to the highest; the phrase length--whether the phrases are long and flowing or short and choppy; etc.

N. Harmony

When two or more tones are sounded together, the result is called harmony. Much of the music in common use involves chords (combinations of tones) built in intervals of a third. (An interval is the distance between two given notes and is named as to size by counting the number of lines and spaces involved, including the lower and higher note.) Intervals may be "melodic"--between successive notes--or "harmonic"--between notes sounding simultaneously.



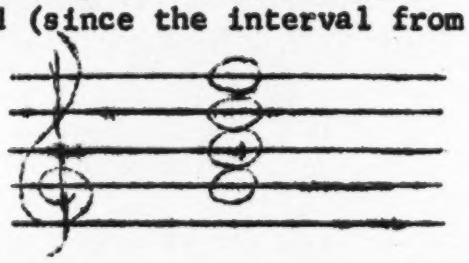
A chord of three tones, written on successive lines or successive spaces (intervals of a third), is called a triad (tri- meaning 3). A triad can be built on every tone of the scale or key.



C	D	E	F	G	A	B	C
I	II	III	IV	V	VI	VII	(I)

(Roman numerals or capital letters are used to indicate a chord built on the corresponding scale tone, which is called the root of the chord, e.g., C is the root of the C chord, etc.

Of these chords the I, IV, and V are considered primary chords, as they are the most frequently used chords to accompany melodies. For variety of tone quality and to increase the pull or feeling of activity of the V chord, a fourth tone is often added, making a seventh chord (since the interval from the lowest to the highest tone is a seventh). It would be written in root position in the key of C, as indicated by the sign V_7, or--in this key--G_7. All notes of a scale or key can be harmonized with one or another of these three primary chords, since every note of the scale is included in at least one of the chords. These are the chords, with a few exceptions, used for the chord markings for autoharp, ukulele, resonator bells, or piano in the music books. For example, "Clementine" begins as follows:



If chords are not given, the melody can be harmonized by choosing (frequently only one chord per measure is needed) the chord that uses the same

letter names as the important tones in the melody. Note in "Clementine" above how the chords suggested fit the tones in the melody.

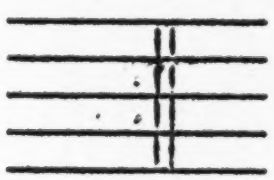
O. Form

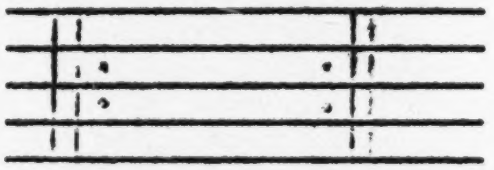
Forms in music are patterns of organization. As in other art forms, this organization is based upon the two principles of repetition and contrast. These principles are expressed in the use of musical material that is exactly alike, almost alike or changed in recognizable ways, and/or completely different.

Sometimes when musical passages are to be repeated exactly, the editor chooses to indicate the repetition instead of writing the passage out a second time. This can be done in several ways. Here are three repeat signs:

1. D.C.--meaning Da Capo (to the head): Play or sing again from the beginning. If the repetition is to include only a part of the music to this point, the indication will probably read "D.C. al Fine" (pronounced fee-nay)--Play or sing again from the beginning to the point in the music marked "Fine"--the end.

2. D.S.--meaning Dal Segno (to the sign). Find the spot in the music where the sign 𝄋 occurs and play or sing again from that point. Sometimes the repeat will not end like the first statement did. To indicate this, first and second ending signs may be used: 1. | 2. . The first time through, play or sing the ending under the "1." bracket, and the second time skip the "first" ending and use that written under the "2." bracket. First and second ending signs may be found with other repeat signs besides the D.S.

3. Repetition from the beginning may be indicated by a double bar with dots--  . If the material to be repeated is only the final part of the music so far, the section to be repeated is indicated by the above sign in reversed position at the start and as above at the end--



It was previously noted that the phrase is the basic unit in music. In a simple song, the arrangement of like and unlike phrases constitutes the form of the song. By assigning letter names (small letters) to phrases, the form--repetition and contrast--can be expressed simply and clearly. For example, the form of "The Marines' Hymn" would be outlined as a, a, b, a, since the tune of the first, second, and fourth phrases is the same, with the third phrase being different.

In larger musical compositions, the idea of repetition and contrast is the same, but the amount of musical material to be repeated or of new material is greater. Hence, capital letters would be used to show repeat-

ing or contrasting sections. An awareness of the general outline of frequently met patterns of organization makes listening more meaningful and interesting. Some of these patterns, with very simplified descriptions, are:

1. Three-Part Form--often written as A B A. As the outline shows, the three-part form consists of a statement (which may be repeated immediately without changing the outline), a contrasting section, and a repeat of all or a part of the first section. Most marches and minuets are ABA forms. "Oh Susannah" is a simple song in simple three-part form, while "The Stars and Stripes Forever" is a large three-part form.

2. Two-Part Form--or A B, differing from Three-Part Form in that there is no repetition of the A section. "America" is a simple two-part form, while Mozart's "Minuet" from Don Giovanni is a large two-part form.

P. Expressive Characteristics

There are other factors which affect the expressiveness of the music. Terms used in describing these may be outlined briefly as follows:

1. Tempo--or the degree of speed at which the music is performed. Often the speed or the variation of speed is indicated by Italian words, such as:

-Presto--very fast
-Vivace--lively (vivacious), fast
-Allegro--quickly
-Allegretto--a little less quickly
-Moderato--moderate speed
-Andante--at a walking pace
-Adagio--slowly
-Lento or Largo--very slowly
-Accelerando (accel.)--getting faster or accelerating
-Ritardando (rit) or Rallentando (rall.)--slowing the speed
-A Tempo--a return to the original speed or tempo after a change of speed
-Fermata (𝄐) or Hold--extension of the time value of the note, chord or rest; hold the note longer than the note value indicated

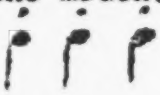
2. Dynamics--the loudness or softness of the music. Most commonly used symbols, which are abbreviations of Italian words, are:

-ff (fortissimo)--very loud
-f (forte)--loud
-mf (mezzoforte)--moderately loud
-mp (mezzopiano)--moderately soft
-p (piano)--soft
-pp (pianissimo)--very soft

< or crescendo (cresc.)--<u>getting</u> louder

> or decrescendo (desc.) or diminuendo (dim.)--<u>getting</u> softer

3. <u>Style of performance</u>--here limited to smooth or "choppy." One of the easiest ways to understand the meaning of these terms is to say them out loud and notice the <u>feel</u> of the word in the mouth.

-<u>Staccato</u>--indicated by a dot over the notehead: 
Each note so marked is to be sung or played in a detached manner, i.e., separated from the note before and/or after it.

-<u>Marcato</u>--indicated by a short line above the notehead ( ), meaning that each note is to be sung or played with a little pressure or emphasis--or <u>marked</u> or "punched."

-<u>Legato</u>--very smooth and flowing, often indicated by a phrase-like type of symbol to show notes to be connected smoothly.

4. <u>Tone color</u> or <u>Timbre</u>. Since this term refers to a quality of sound produced by a particular voice or instrument or combination of voices and/or instruments, it cannot be put adequately into words. Let it suffice to review the names of the major <u>adult</u> voice-types and orchestral instruments.

a) Voices: Soprano--highest woman's voice
Contralto--lowest woman's voice
Tenor--highest man's voice
Bass--lowest man's voice

b) Instruments: (in each group arranged from highest to lowest)

<u>String family</u>	<u>Woodwind family</u>	<u>Brass family</u>
Violin	Flute (and piccolo)	Trumpet
Viola	Oboe	French Horn
Cello	Clarinet	Trombone
Double Bass	Bassoon	Tuba

<u>Percussion family</u> (most of which have no fixed pitch)

Drums of various kinds	Xylophone
Triangle	Bells
Tambourine	Chimes
Claves	Celeste
Woodblocks	and many more

In addition, simple classroom instruments are often used in schools. Some of these are:

Autoharp
Resonator bells, melody bells, step bells, Swiss Melodé Bells
Recorder, flutophone, tonette, song flute, etc.
Ukulele

* * * * * * * * *

The study of music, like that of any discipline, requires much effort, perserverance, and practice. The rewards which follow, however, are great. It is hoped that this brief introduction to music fundamentals stimulates the reader to further avenues of inquiry and self-enjoyment in the art.